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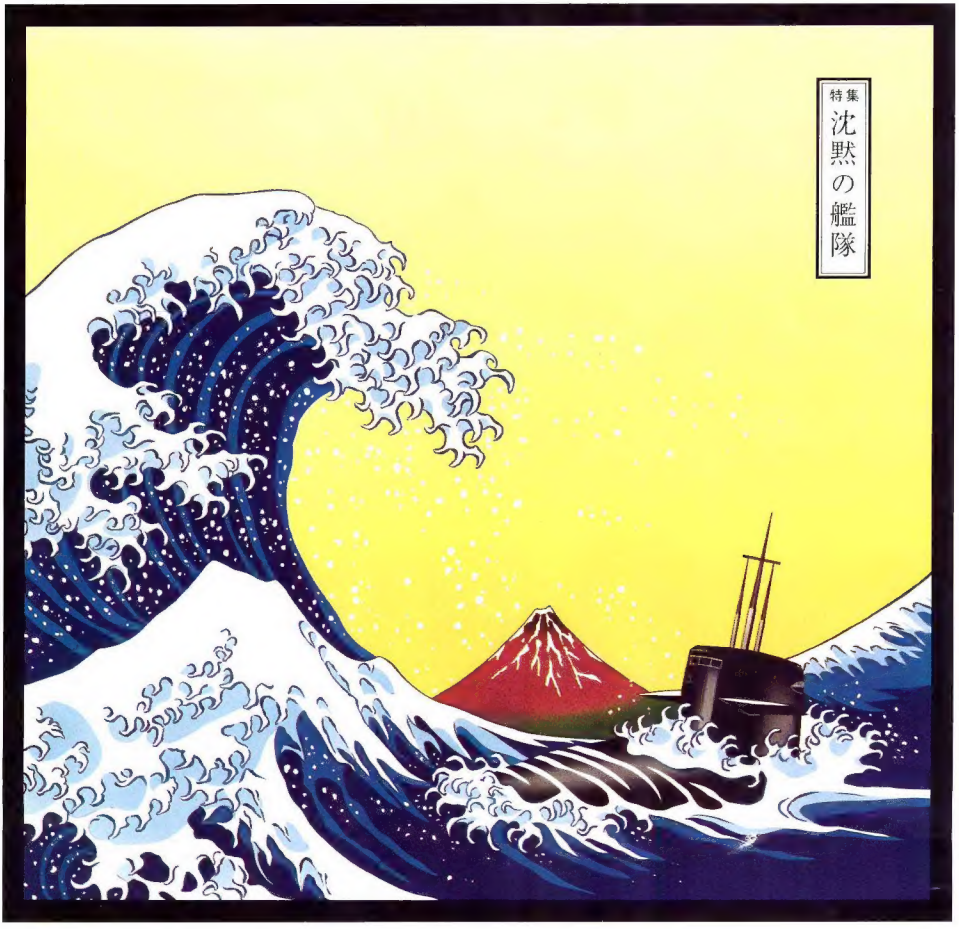
# 漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

# MANGAJIN

No. 13

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*CHINMOKU NO KANTAI*

# 漫画人
# MANGAJIN

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Issue No. 13

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MANGAJIN

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## Editor's Note

I hope Joe Park of Portland will forgive our facetious response to his very good question (in the Letters column) about how to learn kanji. Actually, when I meet someone for the first time, and they find out what business I'm in, one of the most frequent comments I get is, "I've been wanting to learn Japanese, but I just don't know where to start."

Well, if you're really serious, you'll start by going to Japan, and you'll live in a remote village where no one speaks English. You'll have regular classes with a trained native language instructor, and you'll utilize all of the high-tech learning aids, like CAI, video tapes, etc. And of course, you'll quit your job and pursue this full-time.

Actually, if you can afford to take a few months off and pursue some kind of structured study program in Japan, that's ideal. But even for the rest of us, there are still plenty of options. In fact, there are so many options that it's difficult to make a specific suggestion without knowing a little about the individual's situation—hence our flip response to Park-san's question.

Coming up some time in 1992 will be a special feature entitled, "So You Want to Learn Japanese," with lots of info on how to get started, and what options there are after you get started. This will easily take up several pages, so we won't even go into it here.

We'll also be presenting some work by Mad Amano, a former Japanese ad-man who now creates political and social satire in the format of magazine ads. If response to *The Far Side* is good, we may do some more US comics. Let us know what you think.

Vaughan P. Simmons

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## Letters to the Editor

*MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359. Fax: (404) 634-1799.*

## Know your flytraps

I have been enjoying MANGAJIN, but I believe I found an error in #12, on page 17. A Venus' flytrap is not a *mōsen-goke*, which is a sundew. While a Venus' flytrap catches insects mechanically, a *mōsen-goke* catches insects using a viscous fluid. Usually, "Venus' flytrap" is translated as *haetorisō* or *haetorigusa*. I am not sure whether *haejigoku* refers to a Venus' flytrap or a sundew. The picture in the manga seems to be a Venus' flytrap.

NAOYA ARAKAWA
Philadelphia, PA

*Now we know how the fly feels. OK, from the beginning. The manga in question showed a young man standing in front of a variety of plants, but apparently "feeding" a Venus' flytrap. He referred to the plant as* haejigoku. *Kenkyūsha's* New Japanese-English Dictionary *says* haejigoku = haetorigusa, *which it defines as "Venus' flytrap." So have we got one leg free? But we also stuck our neck out (in?) and said that the Japanese biological name for Venus' flytrap was* mōsen-goke. *As Mr. Arakawa points out,* mōsen-goke *refers to "sundew," actually a family of plants, which includes the Venus' flytrap, along with other insect-eating plants.*

## 4-line format forever

Thank you for the new 4-line format. Having the word-for-word translation under each word is a godsend. Gone is balancing five dictionaries (none of which seem to be very complete). I know that I will pick up the feel of the language much faster. Thank you, thank you, thank you!

Now, if you would do away with the rōmaji, I'd say you have it about perfect. The rōmaji tends to discourage me from sounding out the kana. Since I switched to a textbook without rōmaji, my reading of kana has improved significantly.

MARJORIE E. HEY
Valencia, CA

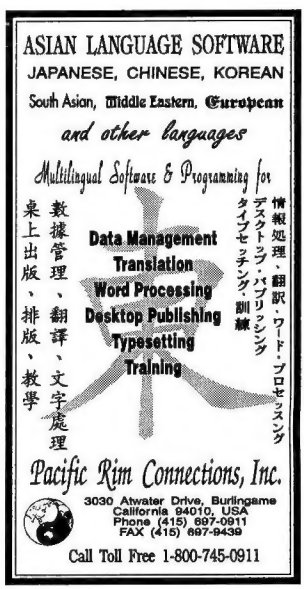
*Reactions to our new 4-line format (see* What's Michael, *page 62, and* Korobokkuru-kun, *page 54) have been favorable so far. The problem with this format is that it takes up so much space that it can't be used with many of the manga we publish. In some cases, it seems preferable to use the space for more notes.*

*We fully agree with you about the value of reading kana, but if we didn't give the readings in rōmaji at least somewhere, we would be denying thousands (tens of thousands?) of readers access to the material we go to such lengths to prepare. We have started giving some notes and explanations in Japanese, primarily for our Japanese readers, with furigana only (no rōmaji), and we may do more along these lines, but it sounds like you might enjoy trying your linguistic hand at some "straight" manga. Many manga for younger readers give furigana (readings in hiragana) for all kanji. They are good for just scanning through.* Nihongo Journal *and* Hiragana Times *both give readings in furigana for all kanji, so you might want to check them out too.*

## Concern about pornography

I am currently living in Japan, researching the portrayal of women in manga. I found Mr. Schodt's article on sex and violence in manga (MANGAJIN #10) to be quite interesting. It is quite true that manga should be compared to film rather than Western (American) comics, and it is true that Western films are violent; however, that in no way excuses the violence, particularly against women, in manga. One need only to pick up a copy of *Jump* or a "lady's comic" such as *Be In Love* to see images of women being raped, humiliated and otherwise treated like animals. I picked up a "lady's comic" last week (*Hime Special*) at my local Kiosk, and one of the featured stories was about a cult of men who kidnapped, raped, and then crucified their female victims. Much to my dismay, the illustrator was a woman. To say that ". . . inherent stability of modern Japanese society may give Japanese more leeway in their fantasy lives" is ridiculous. What about the murder of Mari-chan in 1989? Her killer's apartment was filled

*(continued on page 17)*



# WARNING!

**SOME PEOPLE SAY** *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

**The politeness levels** found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

**Learning Japanese from *manga*** is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

**The danger in "picking up" Japanese** is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

**How can I be safe?** Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

## "Politeness Level" Codes used in MANGAJIN

**(PL4) Politeness Level 4 : Very Polite**
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

**(PL3) Politeness Level 3 : Ordinary Polite**
Typified by the verb *desu*, or the *-masu* ending on other verbs.

**(PL2) Politeness Level 2 : Plain / Abrupt**
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

**(PL1) Politeness Level 1 : Rude / Condescending**
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

**These levels are only approximations :** To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

# Pronunciation Guide

**THIS IS ONLY A GUIDE!** *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

**Pronunciation** is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

**The five vowels** in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

**The length of time** that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu)*.

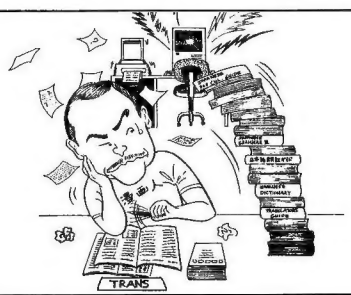
**The vowels *i* and *u*** are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

**Japanese consonant sounds** are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

**Doubled consonants** are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

**The *n* sound:** When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

**The distinctive sound** of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.




## APOLOGY!
## From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

**– Trans.**

やった

# Lesson 13 • *Yatta*, the exclamation

***Yatta*** is the plain/abrupt past form of the verb *yaru* ("do"), so it basically means "I/he/you/they did it," and in fact, it can be used as a simple sentence meaning nothing more than that. But as the examples on these pages show, one of its most prominent uses is as an exclamation of joy. When the speaker or someone else has been able to accomplish a desired goal or task, it can combine the literal meaning of ". . . did it" with a feeling of "Hurray/All right!!/Yeah!/Wow!" Other times, it's used when a fortunate or lucky event has occurred, and it's pretty much pure "Hurray!/etc.," without the ". . . did it" meaning.

One of the reasons why we chose this topic for a Basic Japanese lesson is that this usage clearly differentiates the verbs *yaru* and *suru*, which both basically mean "do." In some cases the two are interchangeable (*yaru* is generally more informal), but the plain/abrupt past of *suru* (*shita*) doesn't work as an exclamation.

The other reason is that this is a simple, easy-to-pronounce word which can give your Japanese a spontaneous and colloquial-sound. These illustrations should give you a good feel for situations when you can sound like a native by coming out with a simple *Yatta*!

## With the basic *banzai* position

**He finally got a date:** this man had been trying to get a date with the young lady on the right for some time. She finally agrees, and he raises his arms in celebration just as the fireworks go off.

**Man:** やったア　バンザーイ
*yattā*　*banzāi!!*
**"I did it.　Hurray!!"** (PL2)

**Sound FX:** ポン　ポン　ポーン
*pon*　*pon*　*pōn*
(sound of fireworks going off)

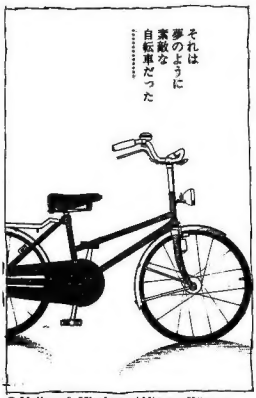
- we translated *yatta* as "I did it!" partly to distinguish it from the *banzai!!* but as you can see in the examples that follow, *yatta* is often used like *banzai!!*/Hurray!!
- a small katakana ァ is used to elongate *yatta* to *yattā*. He elongates the sound because he's shouting it out.

© Nagamatsu Kiyoshi / *Torao-san no O-ki ni Iri*

## They didn't really do anything

**In these scenes** the people saying *yatta* are more passive recipients than people who finally accomplished something through their own efforts.

This boy's father gave him a bicycle as a surprise gift. While he may have made his wish for a bicycle known and asked his father to get him one, this *yatta* seems to be more a simple exclamation of joy.




© Yajima & Hirokane / *Ningen Kōsaten*

**Narration:** それ は　夢のように　素敵な　自転車　だった
*sore wa*　*yume no yō ni*　*suteki-na*　*jitensha*　*datta*
that　as-for　like a dream (adv.)　wonderful　bicycle　it was
**"It was the kind of wonderful bicycle like you'd see in a dream."** (PL2)

- *yume no yō ni* functions like an adverb modifying *suteki-na* ("wonderful/terrific/sharp looking")

**Boy:** やったあ
*yattā*
**"Yay!"**

- *yatta* is elongated to *yattā* here by adding a hiragana あ (*a*) at the end.

**It's a drawing**(福引き *fukubiki*) at a supermarket. The octagonal drum contains different colored balls, representing different prizes. To participate, you give it a turn and a ball comes out of a hole in the drum.

© Kobayashi Makoto / *What's Michael?*

**Sound FX:** ガラ　ガラ
*gara*　*gara*
**rattle**　**rattle**　(balls tumbling in the drum)

**Cat (clerk):** おめでとうございます5等　ビーフ味の　ガム　で〜す
*omedetō gozaimasu*　*go-tō*　*biifu-aji no*　*gamu*　*dēsu*
congratulations　fifth-rank　beef-flavored　gum　it is
**"Congratulations. It's fifth prize, beef-flavored chewing gum."** (PL3)

**Dog (customer):** やった〜
*yattā*
**"All right!!"** (PL2)

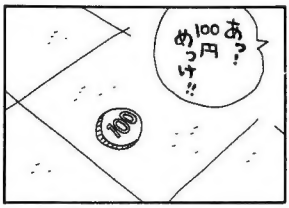
- the suffix *-tō* is used to designate ranking/grade/level. For example:
  一等国 (*ittō-koku*) = "first-class country" → "world power"
  一等車 (*ittō-sha*) = "first-class carriage/car" (on a train)
- *yatta* is elongated to *yattā* here with a wavy line.

## A slightly exaggerated reaction

**To most people,** picking up a ¥100 coin would not be cause for such rejoicing, but this could well be the high point of the month for Tanaka-kun.

**Tanaka-kun:** あっ！ 100円 めっけ!!
*A!* *hyaku-en* *mekke*
**"Aha! I found ¥100!!"** (PL2)

- *mekke* is a colloquial contraction of *mitsuketa* ( 見つけた), the plain/abrupt past of *mitsukeru* (見つける "find")—not really slang, but an informal kind of word.




**Tanaka-kun:** やった！ やったー ラッキー！
*yatta!* *yattā* *rakkii*
**"All right! All right! I'm so lucky !"** (PL2)

- *rakkii* is the English word "lucky" rendered in katakana, but this word has become quite popular and has taken on its own Japanese personality—this is typical usage.

© Tanaka Hiroshi/ *Naku-na! Tanaka-kun*

## Examining their freshly fired pottery

**These ceramic artists** are obviously pleased with the results. They were using a method called 野焼き (*no-yaki*, literally "field baking") in which a huge bonfire is built over the pottery to be glazed.

© Ueyama Tochi / *Cooking Papa*

**Top right:** わあっ
*Wā!*
**"Wow!"**

**Top left:** ほほう
*Ho hō*
**"Well, well!"**

**Lower right:** できた できた
*Dekita dekita*
**"It's done, it's done!"**

**Lower center:** やったーっ
*yattā!*
**"Yeah!"**

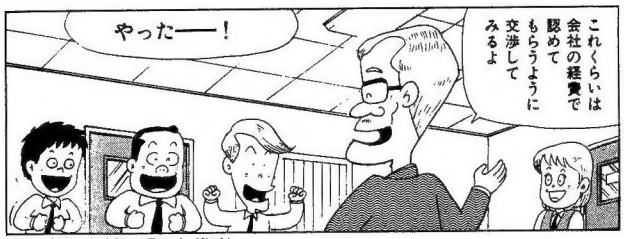
**Lower left:** おおっ
*ō!*
**"Aah!"**

## A reward for working late

**It's past 7:30,** and they are finally leaving the office, so this boss invites his employees out to eat. The employees had just been saying that the company should do something on their behalf since they were working so late.

**Boss:** どこか に 食事 に 行こう じゃない か
*doko ka ni shokuji ni ikō ja nai ka*
somewhere to meal for let's go is it not that ?
**"Why don't we go somewhere for dinner?"** (PL2)

**Employees:** エッ
*E!*
**"What?"**




© Gyū & Kondō / *Eigyō Tenteko Nisshi*

**Boss:** これくらいは 会社 の 経費 で 認めてもらう ように 交渉してみる よ
*kore kurai wa kaisha no keihi de mitomete morau yō ni kōshō shite miru yo*
this much company expense as have recognized so that (I'll) try negotiating (emph.)
**"I'll see if I can't have that much recognized as a company expense'** (PL2)

**Employees:** やったー!
*yattā!*
**"All right!"**

## Just like in the proverb

**The golf course** where this man works is being visited by a famous pro. Knowing of the pro's reputation as a stickler for neatness, he prepares for the visit with a thorough clean-up of the clubhouse, and succeeds in creating a good impression.

© Sakata & Kazama/ *Kaze no Daichi*

**Ishihara:** 相手 を 知れば 百戦 危うからず
*aite o shireba hyakusen ayaukarazu*
other party (obj.) if know many battles not dangerous
**"Know your opponent and be safe through a hundred battles."** (PL2)

ヤッタ ね。
*yatta ne!*
(I) did it didn't I
**"I pulled it off, didn't I?"** (PL2)

- *hyaku-sen* is written with the kanji for "hundred-battles," but it can be used to mean simply "many battles."
- *ayaukarazu* is a classical form of *abunakunai* ("not dangerous").

© Sakata & Kazama/ *Kaze no Daichi*

## *Yatta* in sports scenes

**In a sports setting,** it's easy to think of *yatta* as "(I/they/someone) did it!" since there is a physical action involved; however, after the earlier examples, you can probably see at least some of the "Hurray!" aspect as well. In this scene, the impetuous young golfer (named Okita) decides to use a driver where the course pros recommend an iron.

© Sakata & Kazama/ *Kaze no Daichi*

**SoundFX:** *グシャッ gusha!* (sound of driver smacking golf ball)

**Spectator 1:** うおおっ こりゃ 300 ヤード だーっ!!
*uō!* *korya* *sanbyaku yādo da—!!*
(exclam.) this 300 yards is
**"Wow! That'll go 300 yards!!"** (PL2)

**Spectator 2:** やったーっ!!
*yattā!!*
**"He did it!!"** (PL2)

© Sakata & Kazama/ *Kaze no Daichi*

**Okita:** やった!
*yattā!*
**"I did it!"** (PL2)

**The golfer, Okita,** also says *yatta* to himself (this is a continuation of the scene above). In this case, however, he is referring to the fact that he has finally managed to totally concentrate and shut out all external noise as he makes his shot.

He uses the politer (PL3) form *yarimashita* in announcing his accomplishment to the manager of the course (also a golfer), who thinks he is referring to his successfully pulling off the unconventional shot. The manager, a seasoned ex-pro, is being shown up by this young upstart, and it's starting to get on his nerves.

© Sakata & Kazama/ *Kaze no Daichi*

**Okita:** やりましたっ, 力石さん!
*yarimashita, Riki'ishi-san!*
**"I did it, Riki'ishi-san!"** (PL3)

**Riki'ishi:** *Ima sara kanshin suru koto ja nē yo.*
**"I'm not going to be impressed at this stage in the game."** (PL1)
*Omae-san wa zūtto yarippanashi da yo!*
**"You've been doing it all day long!"** (PL1-2)

## Cheering a home run

**From the series** 鎌倉ものがたり (*Kamakura Monogatari* "Kamakura Story"), by Nishigishi Ryōhei, perhaps better known as the creator of 三丁目の夕日 (*San-Chōme no Yūhi* "Evening Sun of 3-Chōme").

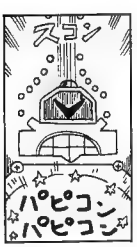
© Nishigishi Ryōhei / *Kamakura Monogatari*

**Girl:** ワー　キャー　やった やった　ホームラン!
*wā*　*kyā*　*yatta yatta*　*hōmuran*
(exclam.)　(scream)　hurray hurray　(a) home run
**"Wow! Oh boy! He did it, he did it, it's a home run!"** (PL2)

**Dog:** ワンワン
*wan wan*
**"Arf arf"**

## Not exactly a sport, but . . .

**This little old lady** sneaks off from the family vegetable stand and plays pachinko whenever she can. Kōsuke came to tell her the shop was busy and they needed her help, but he gets caught up in the excitement and winds up playing himself.




**Sound FX:** スコン
*sukon*
(sound of pachinko ball falling in the slot)

パピコン　パピコン
*papikon　papikon*
(an electronic scoring sound, like a pinball machine)

© Maekawa Tsukasa / *Dai-Tōkyō Seikatsu Manyuaru*

**Little Old Lady:** やったあ!!
*yattā*
I did it
**"Aw'right!!"** (PL2)

おまえ　福の神　だ　ね
*omae*　*fuku no kami*　*da*　*ne*
you　god of luck　are　aren't you
**"You're a good luck charm, aren't you"** (PL2)

**Sound FX:** チーン
*chiin*
(chime-like sound as balls are released)

ジャラ　ジャラ　ジャラ
*jara　jara　jara*
(sound of balls rolling out of machine)

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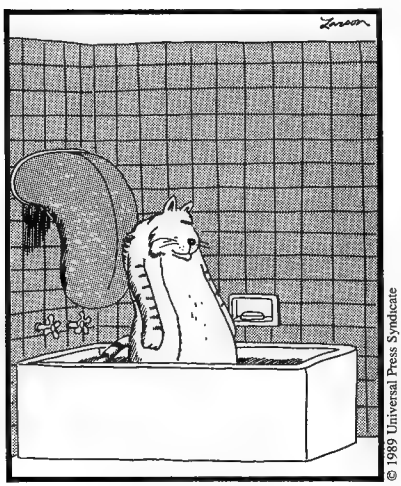
# THE FAR SIDE by Gary Larson

# ザ・ファー・サイド　ゲリー・ラーソン

**More far-out humor from Gary Larson.**

If you don't understand this humor, don't worry; you're probably normal.
このユーモアがわからなくても、心配することはない、あなたは多分正常であろう。

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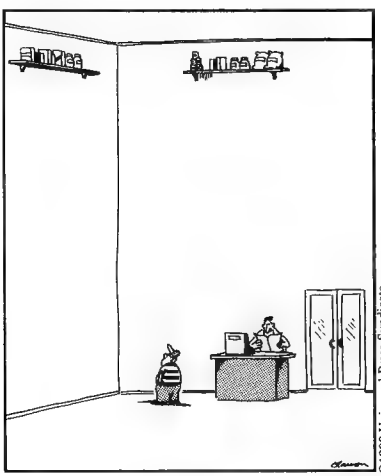
ネコ用シャワー

| ネコ | 用 | シャワー |
|---|---|---|
| *neko* | *yō* | *shawā* |
| cat | for (use by) | shower(s) |

- *neko* = "cat(s)," and the suffix *-yō* means "for/for use by," so *neko-yō* is literally "for cats."
- *shawā*, from the English "shower," refers in Japanese only to the kind you take, not the kind that bring May flowers.

Cat Showers



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非コンビニエンス ストア

| 非 | コンビニエンス | ストア |
|---|---|---|
| *hi* | *conbiniensu* | *sutoa* |
| non | convenience | store |

- *conbiniensu sutoa*, from the English "convenience store," is as familiar a term to the Japanese as it is to Americans.
- *hi-* is a prefix like "in-/non-/un-," which turns the word it precedes into the opposite meaning.

Inconvenience Stores

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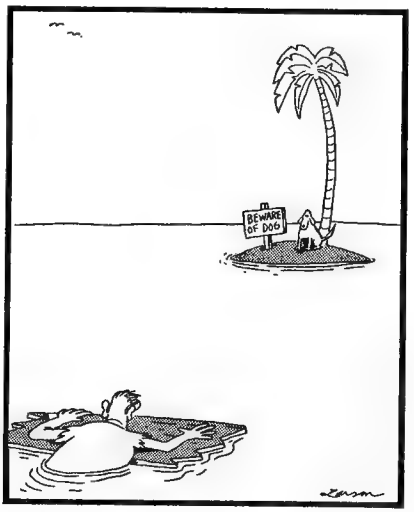
セールスマンのかがみ,
ラルフ・ハリスン

| セールスマン | の | 鑑, | ラルフ•ハリスン |
|---|---|---|---|
| *sērusuman* | *no* | *kagami,* | *Rarufu Harisun* |
| salesman | (of) | king | Ralph Harrison |

- *kagami* can mean "mirror," (generally written with the kanji 鏡), and as an extension, "paragon/shining example."
- *sērusuman*, from the English "salesman," is the standard term used for salespersons—even to the extent that female salespersons are sometimes referred to as *josei sērusuman* (lit., "female salesman").
- the words 王 (*ō*), and *ōja* (王者) are also used to mean "king" in the figurative sense. セールスの王者 would be another possibility.

- 北極に住んでいるエスキモーに冷蔵庫は要らないはずである。そういうエスキモーに冷蔵庫を売りつけるようなセールスマンというのはアメリカで腕ききとされている。

Ralph Harrison, king of salespersons




**Sign:** 猛犬 注意
*mōken* *chūi*
ferocious dog beware

- *mōken* is a combination of the kanji for "ferocious/wild" and "dog."
- *chūi suru* means "observe/pay attention," and in a sign or notice, *chūi* by itself often serves as a command, "beware!/caution!"
- *mōken chūi* is literally "beware of the ferocious dog," but it is the standard warning used for all dogs regardless of temperament.

BEWARE OF DOG

# ノアの箱船
# *Noa no Hakobune*
# Noah's Ark

**Noah:** さあ よく 聞け!
*Sā yoku kike!*
well good listen

乗船 は アルファベット 順 だ ぞ!
*Jōsen wa arufabetto jun da zo!*
boarding (subj.) alphabet order is (emph.)

**Zebra:** チェッ
*Che!*
(more a sound than a word, this is an expression of disappointment/disgust/irritation)

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- *sā* is used as a verbal "warm up," like "Well now/All right now."
- *yoku* is the adverb form of the adjective *ii/yoi* ("good").
- *kike* is the plain/abrupt command form of *kiku* ("listen"), so *yoku kike* literally means "listen well" → "listen up!"
- *jōsen* = "embarkation/boarding," so the Japanese translation actually says "Boarding is (in) alphabetical order." A literal equivalent of the English would be *Kore wa arufabetto-jun ni suru*, ("We're going to do this alphabetically"), but this usage of *kore* would be strange.
- *zo* adds the feeling of emphasis given by the exclamation point in the English.
- *che*, an exclamation of disappointment/irritation/disgust, corresponds fairly closely to "Damn," in this usage. While *che* is rough sounding, it's not a profane, or "dirty" word. It's OK for kids to say *che*, under the right circumstances.
- strictly speaking, the sound *che* does not exist in Japanese. It is approximated by writing a small *e* (エ) after chi (チ). When spoken, the *e* pretty much replaces the *i* in *chi*. The small *tsu* (ツ) at the end indicates that the sound is cut off sharply.
- 旧約聖書では、ノアが箱船にすべての動物を一つがいずつ乗せたとされている。ところが動物がその名前のアルファベット順に乗り込むと英語でシマウマ(zebra)は最後になってしまうのである。
- damn は(神が人を)「地獄に落とす」という意味もあるから,人間がこの言葉を使うことがprofane「神聖を汚す」という考え方は今でもめずらしくない。とにかく gentleman が lady の前で使うような言葉ではない。

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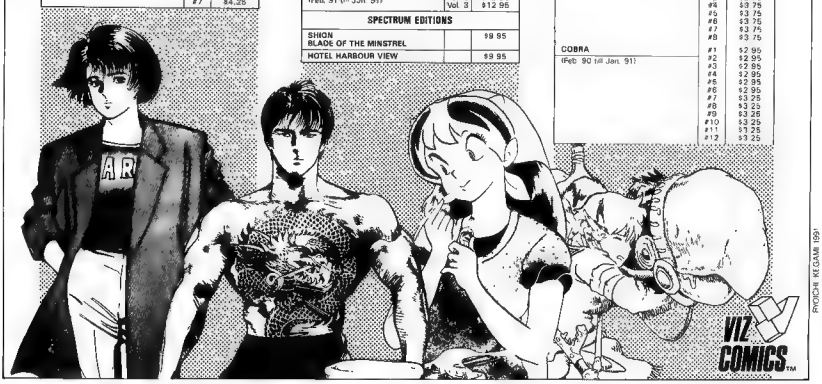

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## Pornographic manga

*(continued from page 3)*

with pornographic books, comics, and videos. It is true that Japan is quite safe from some forms of physical violence; however, the incidents of date rape, sexual assault, and sexual harrassment (ever been on a train in Tokyo?), in this country are staggering. The statistics here in Japan are low because it is not reported, not because it doesn't happen. Manga enjoy an enormous readership, partly due to Japan's almost 100 percent literacy rate. It is dangerous to assume that manga do not have some impact on their audience. I see manga as a reflection of popular attitudes. Look at the relative position of women in Japanese society and the way they are portrayed in popular (*i.e.*, TV, manga, film, etc.) culture. Is there not a connection? Of course, not all manga are violent and pornographic, and I am not in favor of censorship. I do advocate, though, limiting the accessibility of these comics, which currently can be purchased quite easily by children.

I enjoy reading manga and find the illustrations and storylines to be far superior to American comics, but I find attitudes such as Mr. Schodt's to be very dangerous. Too many women are victims of violent crimes to simply dismiss the images in manga as harmless fantasy.

PORSCHA WILLIAMS
Osaka, Japan

## Kanji Kid asks many questions

I can't get enough of your magazine, and I always look forward to receiving my new issue. Keep on rolling!

I'm not picky about which manga you print, but I really enjoy manga with *furigana* (readings given in hiragana, alongside the kanji), for example, *Urusei Yatsura* and *Galaxy Express 999*. I can read kana pretty well, but I still have trouble with kanji. Why don't more manga artists use *furigana*?

What is the best way to learn kanji? Are there any books you recommend?

JOE PARK
Portland, OR

Furigana *are generally given in manga for children. There are many "crossover" manga which appeal to a wide range of ages (e.g.,* Urusei Yatsura, Galaxy Express 999, *etc.) which also give furigana, but it's pretty much up to the individual artist and/or editor.*

*If you want to learn kanji, there is an old story that the best way is to wash and wax the car of the editor of* MANGAJIN. *For other possible approaches to this subject, see page 2.*

*If you're looking for books, we are offering a couple of books we've found helpful over the years directly through* MANGAJIN *(pages 78-79). We hope to expand this selection to include some of the other excellent books available now.*


# What is *Furigana*?

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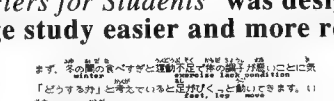


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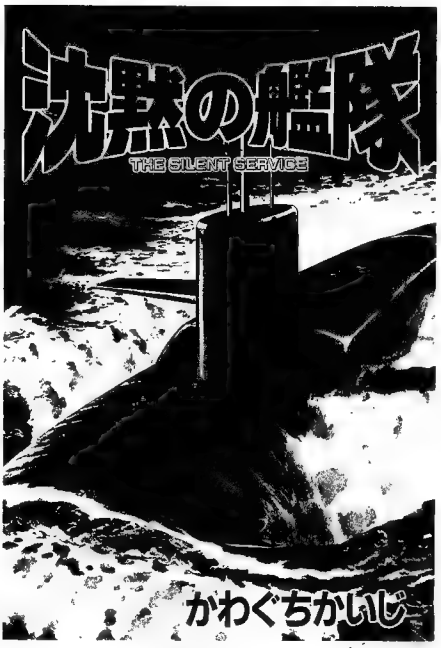
Frederik L. Schodt reports on one of the most popular (and controversial) manga of the decade




## The title:

沈黙　の　艦隊
*Chinmoku no Kantai*

- *chinmoku* is a noun meaning "silence." For example, the saying "Silence is golden" is generally rendered in Japanese as 沈黙は金 (*Chinmoku wa kin,* literally "Silence is gold"). The combination *chinmoku no* functions like the adjective "silent."
- *kan* (艦) is a military ship/vessel, and *kantai* is a "(military) fleet," or actually any group of (military) ships. The U.S. 7th fleet is referred to as 第7艦隊 (*dai-nana kantai*) in Japanese.
- *Chinmoku no Kantai* is literally "The Silent Fleet," but we have to admit the "The Silent Service" has a nice ring to it.

*created by:*
かわぐち　かいじ
Kawaguchi Kaiji

**Three hundred meters** under the sea off the coast of Japan, a Soviet and a Japanese submarine on patrol suddenly collide. The Soviet sub survives, but the Japanese vessel sinks out of control, and implodes when its hull is crushed by the pressure at a depth of 700 meters. The US Navy and the Japanese Maritime Self-Defense Forces (MSDF) launch a massive search, but report no survivors. The media announces that the accident is the worst ever for the MSDF, and that all seventy crewmen on the Japanese sub, including the commander, are lost—or so it seems.

As it turns out, the "accident" with the Russians had been staged with an unmanned sub on remote control, and the now officially dead Japanese men are really participants in a top-secret program sponsored by the US and a shadow Japanese government. They are really an elite crew selected to man Japan's first nuclear-powered submarine—the sixty thousand horsepower *Sea Bat*, developed to help protect Japan's sea lanes, and kept under wraps to avoid offending the Japanese public's anti-nuclear sensitivities.

Everything subsequently goes according to plan for both the US and the Japanese shadow government, until the *Sea Bat* embarks on a test run with the US 7th Fleet. Commander Kaieda Shirō and his crew suddenly mutiny, and take off with the world's most advanced nuclear sub. (We have presented this sequence in MANGAJIN style as the feature manga for this issue; see pages 22–41).

**Thus begins** one of the most exciting manga to come out of Japan in years. *Chinmoku no Kantai*, or "The Silent Service," (see our notes on this title above) is authored and drawn by Kawaguchi Kaiji. It began serialization in the weekly *Comic Morning* (コミック・モーニング) in 1989, and almost immediately became both popular and controversial. *Chinmoku no Kantai* has been debated by politicians in Japan's parliament,

**The story begins** with an undersea collision that sends a Japanese sub sinking out of control. At 700 meters, it's crushed by the pressure.

圧潰
*akkai*
**"Pressure destruction"**

You won't find this word in an ordinary dictionary, but if you know your kanji, the meaning is obvious. 圧 (*atsu*) = "pressure," and 潰 (*kai*) = "destruction/collapse." The combination *atsu-kai* becomes *akkai*.

or Diet; it won the 1990 Kōdansha Manga Award, and it has been featured in all the major media in Japan, and even in some newspapers in the United States. On October 26, 1990, the publisher advertised the series on the editorial pages of the *Asahi* and *Nihon Keizai* newspapers, claiming:

平成日本の眠りをまず破ったのはコミックだった。
*Heisei Nippon no nemuri o mazu yabutta no wa komikku datta.*
**It was a comic that first "broke the slumber" of Heisei-era Japan.**

As of this writing, *Chinmoku no Kantai* is over 2,500 pages long, and has been compiled into ten paperback volumes. The story is filled with twists and turns and is still being serialized and drawn, but some of the highlights of the first ten volumes are as follows.

**November 24, (199?):** After bolting from the 7th fleet on a test run, the *Sea Bat* surfaces near Yap Island, where it is spotted and engaged by a US Navy patrol plane. Instead of surrendering, it signals, "Good Morning, USA!" and submerges, with the entire US 7th and 3rd fleets in hot pursuit. Among the hordes of pursuers is Fukamachi Hiroshi, commander of the MSDF diesel sub, *Tatsu-nami*, and Kaieda's rival in the MSDF; alternately pursuing and protecting Kaieda throughout the story, Fukamachi serves as vehicle for the author/artist to reveal information about Kaieda.

Using a variety of tricks, including broadcasting Mozart from his submarine at different levels, Kaieda eludes his pursuers, and with unarmed torpedoes humiliates and disables a US nuclear sub sent to intercept him. Then he surfaces in the midst of the 7th Fleet and confronts the carrier *Carl Vinson*, declaring that he has renamed his sub the *Yamato* (the name of ancient Japan—see below), and that the *Yamato* is no mere submarine, but an independent, armed nation. He demands full recognition.

Since the *Yamato* is nuclear-powered, and perhaps nuclear armed, what might have been a crackpot mutiny turns into a

**The name *Yamato*,** which Kaieda chooses for his newly acquired nuclear sub, is one which few Japanese—especially those over 50—can hear without evoking vivid imagery. Sometimes written with kanji which mean "great harmony" (大和), *Yamato* was a name for ancient Japan, and is still used in words such as 大和魂 (*Yamato-damashii*), the elusive "Japanese spirit/soul."

Since the Meiji Restoration of 1868, two famous battleships have borne the name *Yamato*. One was built during the Russo-Japanese War. The other was launched in December of 1941 and, with her sister ship the *Musashi*, remains the largest battleship ever built. The *Yamato* was sunk southwest of Kyūshū by an Allied aerial attack. Some 390 planes concentrated on the *Yamato*, virtually ignoring her one cruiser and eight destroyer escort. The Allies knew what a moral victory the sinking of the *Yamato* would be. More than 4000 men went down with her.

Another *Yamato* familiar to fans of Japanese animation is actually the same ship that went down in WWII. In the series *Uchū Senkan Yamato* ("Space Battleship *Yamato*," known in the US as "Space Cruiser *Yamato*," or as "Starblazers" in the *anime* version), the *Yamato* is dredged up and refitted for outerspace travel to defend the Earth from invading aliens. Stretching it a bit, but an interesting story.

**The name *Sea Bat*** has a significance which the creator of this series might not be aware of. In Navy lore, the seabat is an elusive creature (believed to be a distant relative of the snipe), which plays a part in certain initiation ceremonies performed by old salts for the benefit of new sailors.

global political crisis, and threatens to upset the balance of power in the world. It also poses grave political problems for Japan and the United States. In good Japanese tradition, the shadow government that had initiated the secret *Sea Bat* program with the US is comprised of representatives of both government and business. They are terrified of the Japanese public uncovering their deception. The US government, for that matter, can ill afford to have an uncontrolled nuclear sub prowling the seas. It wants to destroy the *Yamato* immediately. Japan, however, regards the crew of the *Yamato* as Japanese citizens first and foremost, and wants to negotiate with them, while the shadow government wants to preserve the high-tech warship it has obtained with such difficulty. The US begins to distrust Japan.

**November 25:** The *Yamato* flees its pursuers again, and dives to the bottom of the Strait of Molucca, where, using a variety of subterfuges, it causes six US Navy subs to either crash into each other or destroy themselves in other humiliating ways. The *Yamato* quickly demonstrates that it has been built with superior Japanese technology and that it is commanded by a tactical genius. In the eyes of its pursuers, it starts to seem like a frightening, high-tech version of Moby Dick.

**November 27:** The Soviet Union also perceives the *Yamato* to be a threat to its interests. After debating the matter, the Communists (depicted with pre-*perestroika* brutishness) dispatch their forces. Off Okinawa, a Soviet Alpha-class nuclear sub detects the *Yamato* and engages it, again only to be out-maneuvered by Kaieda and disabled in humiliating fashion.

The *Yamato* continues wandering around the Pacific, and declares its intention to enter into a treaty of friendship with Japan. The Japanese government debates whether it should send a MSDF fleet out to intercept the *Yamato*, and after much waffling decides to do so.

**November 28:** Still near Okinawa, the *Yamato* comes into contact with the Soviet Pacific Fleet and its submarines, and causes a number of their ships to crash into each other. The *Yamato* breaks through a Soviet blockade and heads for the US 3rd Fleet. MSDF ships in the area decide to try to help Kaieda, and subtly work to foil the US and Soviet ships.

The crisis now involves the highest authorities of Japan, the US, and the Soviet Union, all of whom have ulterior motives and agendas. Kaieda's actions force the US and the Soviet Union to cooperate with each other, and force Japan to formulate an independent position. Nicholas J. Bennet, the 43rd president of the US, threatens to re-occupy Japan and nuke Tokyo and Osaka if the *Yamato* uses its nuclear missiles. Japan and Prime Minister Takegami oppose destroying the *Yamato*, claiming it has only acted in self-defense.

On the evening of the 28th, all hell breaks loose in the Pacific. The helpless Japanese MSDF fleet is attacked by the Americans; the *Yamato* sinks the *Midway*, destroys the *New Jersey*, and polishes off other US ships, including a state-of-the-art Aegis cruiser. Then it disappears into the depths again. Single-handedly, it has virtually wiped out the entire US 3rd fleet.

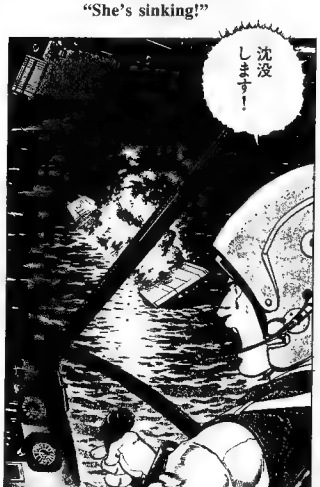
**November 30 – December 1:** In trying to preserve the *Yamato*, Japan has become isolated in the world community. It believes it can disarm the *Yamato*, but that the only way to do it is by "allying" itself with the *Yamato* "nation." It plans to appeal to the United Nations as the court of last resort.

**December 1:** The *Yamato* heads towards Japan, and is sighted by the MSDF. The Japanese government offers to recognize it as an independent nation.

**December 3:** The *Yamato* formally receives an "ambassador of goodwill" sent by the Japanese government. Later that evening, it cruises directly over US atomic submarines lying in wait, and enters Tokyo Bay.

**December 4:** With the world media watching his every move, Commander Kaieda, the head of the *Yamato* nation, signs a treaty of friendship with Japan's prime minister in Tokyo. The Japanese government (the legitimate government at this point) is terrified that Kaieda will demand it dissolve its alliance with the US, but Kaieda does not. Instead, he only asks for nuclear fuel, torpedoes, and food. He claims the *Yamato* is really trying to help create a global, trans-national military force and help prevent nuclear anarchy in the world;

**Pilot:** 沈没します!
*chinbotsu shimasu*
**"She's sinking!"**




**The US carrier *Midway*** is sunk by the *Yamato*. The *Midway* had attacked a Japanese MSDF fleet to force Kaieda and the *Yamato* out into the open, but the plan backfired.

in short, trying to bring about world peace. The Japanese prime minister agrees to help the *Yamato*, but, improvising on the spot, asks that the *Yamato* be placed under Japanese command. Then, in a move that stuns the world, says he'll try to have the entire Japanese military placed under the command of the UN.

Meanwhile, the US 7th fleet is converging off Sagami Bay.

Kaieda returns to his ship/nation and sails south toward the Yokosuka area, to rendezvous with the *Southern Cross*, a floating dock built by Japan and disguised as a giant oil tanker. The *Yamato* enters the dock to refuel, re-provision, and re-arm itself. On orders of the Japanese government, the sub *Tatsunami*, commanded by Kaieda's rival, Fukamachi, positions itself to protect the *Yamato*.

At the UN, Japan's proposal meets with derision from the major powers, but some sympathy from smaller nations and the Secretary General himself. In a meeting with the US President, the Secretary General suggests that it might be time for the US to step down from its role of world policeman. The US president doesn't like the idea.

**December 5:** US subs attack the *Southern Cross*. Fukamachi's brilliant tactics destroy several US subs, but the *Southern Cross* takes repeated hits and sinks to the bottom of the bay, taking the *Yamato* with it. Sure enough, however, the *Yamato* escapes in the nick of time.

Thus ends volume ten of the paperback series. Neither the story, *Chinmoku no Kantai*, nor the submarine, *Yamato*, are yet finished. In the September 5 issue of *Comic Morning* (episode No. 138), the *Yamato* was dueling with American submarines under the polar ice cap. Next week it may surface in your neighborhood.

***Chinmoku no Kantai*** has become enormously popular in Japan, but who is reading it, and why? According to the media, some of the biggest fans of the series are the Self Defense

*(continued on page 60)*

## A few pages from Chinmoku no Kantai: ☞ (next page)

Here's some background for the sequence we've selected (Vol. 1, pages 100 – 110).

**After the faked collision** and sinking of the Japanese sub, the entire crew (who have volunteered for this mission knowing they will never again see their families or loved ones in Japan) train for one month on a US nuclear sub, and then are (secretly) transported to the Sasebo (Kyūshū) shipyard where the *Sea Bat* has been (secretly) constructed. The *Sea Bat* is (secretly) launched the next night, manned by this Japanese crew, and one American "advisor/aide" (補佐 *hosa*), Capt. Ryan. Even before the *Sea Bat* is launched, Kaieda tells his executive officer, Yamanaka, that he has no intention of using the sub as "America's pawn" (アメリカの手先 *Amerika no tesaki*). Yamanaka's reply is a simple わかっております！ (*Wakatte-orimasu*, "Yes sir, I know!" [PL4]).

All preparations completed, the *Sea Bat* is launched. It then heads off for a rendezvous with the American Los Angeles-class ballistic sub *New York*, at which point it will undergo sea trials to determine its true capabilities—at least, this is the official story given to Capt. Kaieda.

Kaieda has a meeting in his cabin with some of his officers, and tells them of his suspicions. "If I were in command of the Americans," he says, "I'd want as many subs there as possible to take *Sea Bat*'s sound signature." This would make it easier to identify and track the *Sea Bat*—undesirable, given Kaida's intentions to "divert" the sub.

Yamanaka suggests bolting immediately, but Kaieda realizes that the signature will be recorded sooner or later anyway, and announces that they will communicate their "intentions/will" (意志 *ishi*) to the Americans, and then head south.

### The main characters:

**Kaieda** *Shirō*, captain of the Japanese crew manning the *Sea Bat*, is drawn in a style that seems to have a touch of *shōjo* ("little girl") manga influence—big eyes, hair always in place, perfect features—a doll-like appearance, almost unhuman at times. *Shōjo* manga characters frequently have sexual ambiguity, but the ambiguity in Kaieda's case is whether he is good or evil. His intention—world peace—is noble, but he doesn't hesitate to sink ships and kill people who try to interfere.

**Capt. Ryan,** the sole American "advisor" on board the *Sea Bat* with her Japanese crew.

**The captain of the *New York*,** the sub scheduled to rendezvous with the *Sea Bat* and accompany her on sea trials. His name is not used in this sequence.

11月23日
09：50
!!
ソナーより発令所へ
1
左舷前方スクリュー音！
距離5000！
2
「ニューヨーク」か
清口水測長音紋解読!!
3
ハッ 間違いありません ロス級攻撃原潜「ニューヨーク」
15ノットで近づいて来ます！
4

**For background** on the story up to this point, see intro on preceding page.

1

**Narration:** *Jūichi-gatsu, nijūsan-nichi, zero-kyū gō-zero*
**November 23, 09:50 (hours)**

**Mizoguchi:** *Sonā yori hatsureisho e*
**"Sonar to con"**

- *hatsurei* (発令) means "issuing of orders," and *hatsureisho* (発令所) = the place where orders are issued → a ship's bridge or a submarine's conning tower →"con"
- *yori* (より) is a slightly more formal version of *kara* ("from.")

2

**Mizoguchi:** *Sagen-zenpō sukuryū-on!*
**"Screw sounds off the port bow!"**

**Mizoguchi:** *Kyori gosen!*
**"Range (distance) five thousand!"**

- screw = propeller
- *sagen* (左舷) = "port (left) side" (the opposite is *ugen* = "starboard side").
- *zenpō* (前方) = literally "forward direction" → "off the bow" (the opposite is *kōhō* = "at the rear" → "off the quarter").

3

**Ryan:** *"Nyū Yōku" ka?*
**"The *New York*?"** (PL2)

**Kaieda:** *Mizoguchi-suisokuchō, onmon kaidoku!!*
**"Sonar chief Mizoguchi, identify the signature!!"**

- *suisoku* is measuring distances under water; the *suisokuchō* is essentially the chief of the sonar division.
- *onmon* literally means "sound mark." The word is similar to *shimon*, "fingerprint." In submarine terms, it is called a "signature," the distinctive sound made by each vessel.
- *kaidoku* is a noun meaning "deciphering/decoding." It's used here without the verb, which is understood to be *suru*, or more accurately, the command form *shiro* or *seyo*.

4

**Mizoguchi:** *Ha! Machigai arimasen. Rosu-kyū kōgeki gen-sen "Nyū Yōku."*
**"Aye, (sir)! No mistake. It's the Los Angeles-class nuclear-powered attack submarine *New York*."** (PL3)

**Mizoguchi:** *Jūgo notto de chikazuite kimasu!*
**"Closing (approaching) at 15 knots**!" (PL3)

- *ha!* is a very masculine-sounding variation of *hai*, or "yes (sir)." It's especially suitable as a response to orders.
- *machigai* means "mistake/error," so *machigai arimasen* = "(there is) no mistake."
- *Rosu* ("Los") is the common Japanese abbreviation/nickname for Los Angeles, used like the English "L.A."
- *kyū* = "class/level/grade." In this instance, it refers to a type of vessel.
- *kōgeki* = "attack"
- *gen-sen* is an abbreviation of *genshiryoku* ("atomic-powered") *sensuikan* ("submarine").
- *chikazuite kimasu* is from *chikazuku* ("draw near") and *kuru* ("come").

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右枚前方
スクリュー
音
近づきます
距離
4000!
5
……ウム
ランデブー時間
6
ピタリ
7
「シーバット」
だ
8
なるほど
この新型艦は
音が静かだ
9
エンジン
停止!
音紋を採れ!
ハッ
10

5

**Sonarman:** *Ugen-zenpō sukuryū-on.*
**"Screw sounds off the starboard bow."**

**Sonarman:** *Chikazukimasu. Kyori yonsen!*
**"Closing. Range (distance) 4000!"** (PL3)

6

**Skipper:** *Umu. Randebū jikan . . .*
**"Uhuh. Rendezvous time . . ."**

7

**Skipper:** *. . . pitari.*
**". . . exactly."**

- *pitari* means something is "just right/right on the money/an exact fit"
- this is a continuation of the preceding frame.

8

**Skipper:** *"Shii Batto" da.*
**"It's the *Sea Bat*."** (PL2)

9

**Skipper:** *Naruhodo, kono shingata-kan wa oto ga shizuka da.*
**"Yes indeed, this new model is quiet."** (PL2)

**Skipper:** *Enjin teishi! Onmon o tore!*
**"All stop (engine stop)! Get their signature!"** (PL2)

- *naruhodo* is an expression used when things make sense, or when the logic of a situation becomes apparent.
- *shingata-kan wa oto ga shizuka* literally means "as for this new model sub, the sound is quiet." You could say that *wa* serves to indicate the general topic, while *ga* indicates a closer relationship between a subject and verb.
- *teishi*, without the understood *shiro*, is like *kaidoku* above—used as an abrupt command.
- *tore* is an abrupt command form of the verb *toru* ("take").

10

**Sonarman:** *Ha!*
**"Aye (sir)!"**

**Sound FX:** *Cha*
(sound of flipping a switch)

水測長
目標探信(アクティブ)
ソナー
打て
11
ハッ
12
13
14
カ
15
艦長
音が
入り乱れて
返ってきます
「ニューヨーク」
以外の艦が
近くに
16
やはり
エンジンを停めて
ジッと待機している
米潜の群れがいたか
17

11 **Kaieda:** *Suisokuchō, akutibu sonā ute.*
**"Sonar chief, transmit active sonar."**

- *akutibu* ("active") is given as the reading for the kanji *mokuhyō tanshin* (*mokuhyō* = "target," *tanshin* = "exploring signal"). In this case, the kanji provide a definition for the foreign word written in katakana. We can assume that he actually said "*akutibu.*"
- *ute* is an abrupt command form of the verb *utsu* which can mean "hit/strike/shoot," or "transmit/send (a telegram)."

12 **Mizoguchi:** *Ha!*
**"Aye, (sir)!"**

13 **Sound FX:** *Pi*
**Ping** (sound of the active sonar)

14 **Sound FX:** *i-i-i-i-i*
(the active sonar wave spreading out in the ocean)

15 **Sound FX:** *Kan kan kan kan kan kan*
(the returning echoes of the sonar bouncing off several objects)

16 **Mizoguchi:** *Senchō, oto ga irimidarete kaette kimasu.*
**"Captain, the sound is coming back scrambled."** (PL3)

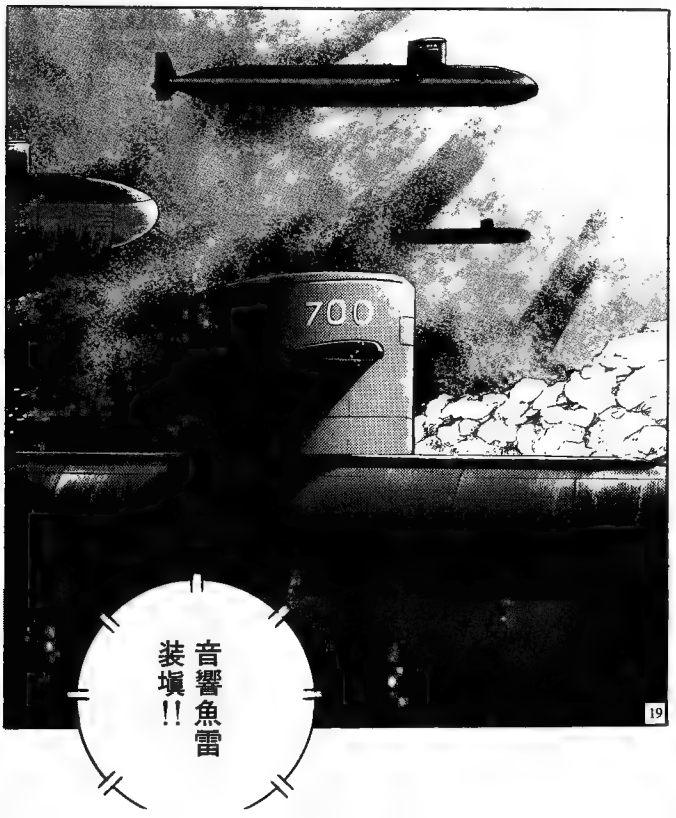
**Mizoguchi:** *"Nyū Yōku" igai no kan ga chikaku ni . . .*
**"(There are) vessels nearby other than the *New York*."**

- *irimidarete* is from the verb *irimidareru* ("be jumbled up"). This is a connecting form which connects to *kaette kimasu* ("come back/return").
- *igai* = "excluding/besides."
- in the second sentence it is understood that the final word would be the verb *arimasu,* or judging from Kaieda's next sentence, *imasu* (he apparently considers the subs to be animate).

17 **Kaieda:** *Yahari, enjin o tomete jitto taiki shite-iru Bei-sen no mure ga ita ka.*
**"So there is a whole group of American subs just sitting and waiting with their engines shut down."** (PL2)

- *yahari* (or *yappari)* indicates that one's expectations were confirmed.
- *tomete* is from the verb *tomeru* = "stop." This *–te* form is used here as a continuing form—"stopped their engines and . . ."
- *jitto* means "quietly/patiently/motionlessly"
- *taiki shite-iru* is from *taiki suru* = "wait for a chance/wait and watch."
- *Bei-sen* ("American sub") is a combination of the first characters of *Beikoku* (米国 another word for "America") and *sensuikan* (潜水艦 "submarine").
- *mure* can refer to a "group (of people)/herd (of animals)/school (of fish)/flock (of birds)," etc.
- the use of the past form *ita* (which we translated as "there is . . .") has the connotation that they "were there all along."
- the *ka* at the end of this sentence indicates a question—in this case, a rhetorical one.

ライアン大佐
付近には
昼寝中の鯨が
いっぱいいる
ようですな
……
18


700
音響魚雷
装填!!
19

18

**Kaieda:** *Raian Taisa, fukin ni wa hirune-chū no kujira ga ippai iru yō desu na.*
**"Capt. Ryan, it seems that there are a lot of napping whales in the vicinity."** (PL3)

**Ryan:** .....
(Judging from his expression, Ryan seems to be impressed that Kaieda has figured out the situation, but he's at a loss for words. He doesn't want to acknowledge that the Navy's plan was to let as many subs as possible record the "signature" of the *Sea Bat* so it could be easily tracked.)

- *taisa* refers to the rank of naval captain (equivalent to colonel in the army). Unlike English, Japanese makes a distinction between the rank of captain (大佐, *taisa*) and the post of captain, i.e. commander of a vessel (艦長 *kanchō* or 船長 *senchō*). If you're confused, here's a summary of officers' ranks, through (navy) captain.

| | US Navy Rank | US Army Rank |
|---|---|---|
| 少尉 (*shōi*) | Ensign | 2nd Lieutenant |
| 中尉 (*chūi*) | Lieutenant Junior Grade | 1st Lieutenant |
| 大尉 (*tai'i*) | Lieutenant | Captain |
| 少佐 (*shōsa*) | Lieutenant Commander | Major |
| 中佐 (*chūsa*) | Commander | Lieutenant Colonel |
| 大佐 (*taisa*) | Captain | Colonel |

- *fukin* refers to the area near the speaker ("environs/vicinity/neighborhood").
- *hirune* = literally "daytime sleep" → "nap." The suffix *-chū* indicates that something is underway or in progress.
- *ippai* literally means one cup[ful]. In colloquial usage, it means "many/lots of."
- . . . *yō desu* is used to indicate what appears/seems to be.

19

**Kaieda:** *Onkyō gyorai sōten!!*
**"Load acoustic torpedo!!"**

- *onkyō* = "sound/noise," or used as a modifier this way, "acoustic."
- *gyorai* ("torpedo") is written with the kanji for "fish" (魚 *sakana*) and "thunder" (雷 *kaminari*).
- *sōten suru* = "load (a weapon)"

## Computer • Corner

*(continued from page 75)*

New files can be made from MOKE dictionary files or from using Jim Breen's JDICT files. Or make some yourself using MOKE as a JIS text editor. In this way new groups of kanji, together with their pronunciation and meaning, can be added to match the study program of any particular student. You can make guesses of English meaning, Japanese, and*yomikata* (reading), or match English and Japanese words as you might on a paper quiz. Kanji Fish is a concentration-type card game which forces you to remember where the kanji and*yomikata* are placed so that you can match them and score points. The author, Mark Edwards, suggests typing in any new Japanese word you have learned into the dictionary, so you can practice it using Kanji Guess. Groups of students can take turns doing this and share their Kanji Guess practice files.

View, a JIS viewer from the same author, comes in the Kanji Guess distribution package. View can be used to read JIS files at many universities, laboratories and high-tech companies which have Internet connections through a Stanford University relay. Several JUNET files, such as conferences on the JUNET Japanese-language electronic mail, are available on the Chevy Chase BBS Alexandria, Virginia. You will find Kanji Guess on the uploads directory of the Chevy Chase BBS at (703) 549-5574 as well as on the Virginia Connection BBS (703) 648-8141 in McLean, VA as KG10DIST.ZIP.

KiCompWare, the publisher of MOKE and Kanji Guess, has a BBS in Appleton, WI at (414) 735-6020.

音響魚雷!!
20
発射10秒後にセット!
発射10秒後にセット
21
何をする気だ!? 音響魚雷を射っていいという命令はないぞ
アイサツ代わりに眠気を醒ましてやるんですよ
22
待て! 米軍のソナーマンの鼓膜を破る気か!!
発射!!
23
音響魚雷発射!
24

20

**Ryan:** *Onkyō gyorai!!*
**"Acoustic torpedo!!"**

21

**Kaieda:** *Hassha jū-byō go ni setto!*
**"Set for 10 seconds after launch!"**

**Crewman:** *Hassha jū-byō go ni setto.*
**"Setting for 10 seconds after launch."**

- 10 秒 (*jūbyō* ) = "10 seconds," and adding 後 (*go*) means "10 seconds after . . ."

22

**Ryan:** *Nani o suru ki da!? Onkyō gyorai o utte ii to iu meirei wa nai, zo.*
**"What do you think you are doing? There's been no order saying it's all right to fire an acoustic torpedo."** (PL2)

**Kaieda:** *Aisatsu-gawari ni, nemuke o samashite yaru n desu yo.*
**"As a greeting, we'll shake off their sleepiness → wake them up a bit."** (PL3)

- *ki* can mean "intention/will," so *Nani o suru ki?* means "What do you intend to do?" Ending a question with *da* is very abrupt.
- *utte* is from the verb *utsu*, which means "fire/shoot" in this case (see frame 11).
- *utte ii* = "it is all right to shoot/fire" The particle *mo* has been dropped (*utte mo ii*), as it frequently is in colloquial speech.
- *zo* is a rough/abrupt emphatic particle used almost exclusively by males.
- *aisatsu* = "greetings/civilities"
- *-gawari* comes from the verb *kawaru* ("take the place of/substitute for"). It is the noun form, *kawari*, which changes to *-gawari* in combinations, for euphony. *Aisatsu-gawari ni* literally means "instead of greetings/instead of paying our respects," but it's generally used to mean "as a greeting (in place of a more conventional greeting)."
- *nemuke* = "sleepiness/drowsiness," a combination of *nemu*, from the adjective *nemui* ("sleepy"), and *ke* ( 気 "sign/symptom/trace," also read as *ki* with a slightly different meaning—see Ryan's preceding sentence).

23

**Ryan:** *Mate! Beigun no sonāman no komaku o yaburu ki ka!!*
**"Wait! Do you want to (intend to) burst the American sonarmen's eardrums?"** (PL2)

**Kaieda:** *Hassha!!*
**"Fire!!"**

- *mate* is an abrupt command form of the verb *matsu* ("wait").
- *Beigun* is a combination of *Bei*, from *Beikoku* ("America," see frame 17), and *gun*, which refers to military forces in general.
- *yaburu* = "break/tear"
- this usage of ki (yaburu ki) is the same as in the preceding frame.

24

**Crewman:** *Onkyō gyorai hassha!!*
**"Firing acoustic torpedo!!"**

!
25
「シーバット」が
何か
発射しました!
26
何だと!?
27
速度
40ノット
距離
1500!
28
近づき
ます!
29
エンジン
始動
回避!!
30

25 **Sound FX:** *Bashii*
(sound of the torpedo being launched)

26 **Sonarman:** *"Shii Batto" ga nani ka hassha shimashita!*
**"*Sea Bat* has launched something!"** (PL3)

27 **Skipper:** *Nan da to?*
**"What (did you say)?"** (PL2)

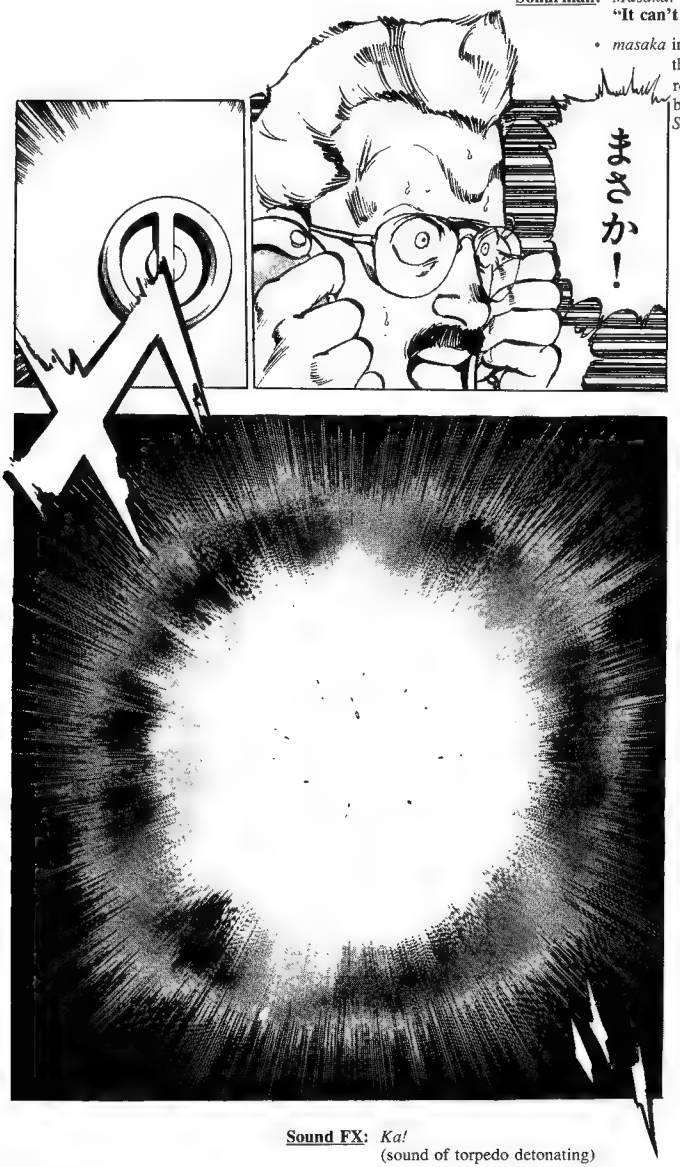
- *Nan da to* is only part of a sentence. The particle *to* at the end implies a verb like *itta*, past tense of *iu*, "say."

28 **Sonarman:** *Sokudo yonjū notto, kyori sengohyaku!*
**"Speed 40 knots, range (distance) 1500!"**

29 **Sonarman:** *Chikazukimasu!*
**"(It's) closing (approaching)!"** (PL3)

30 **Skipper:** *Enjin shidō, kaihi!!*
**"Start engine, evasive [maneuver]!!"**

- *shidō* is actually a noun ("starting"), but it (and *kaihi)* are used here as abbreviated commands. (see frame 3)
- *kaihi* = "evasion/avoidance"




**Sonarman:** *Masaka!*
**"It can't be!"**

- *masaka* indicates disbelief. In this case the American sonarman recognizes that it is a torpedo, but can't believe that the *Sea Bat* would fire on them.

**Sound FX:** *Ka!*
(sound of torpedo detonating)

**Sound FX:** *Go-o-o-o-o*
(sound of the explosion spreading out through the water)

急速
無音潜航
深度700！
31
急速
無音潜航
深度700！
32
海江田
見事な指揮だが
キミの指揮権を
剝奪する！
山中副長
海江田を艦長室に
閉じ込めろ！
33
や
34

31

**Kaieda:** *Kyūsoku muon-senkō, shindo nanahyaku!*
**"All ahead flank silent dive, (make your) depth 700!"**

- *kyūsoku* (used this way as a modifier) = "rapid/quick" → "flank (speed)" in navy-talk.
- *senkō* can refer to a "dive," or a "submerged voyage"

32

**Crewman:** *Kyūsoku muon-senkō, shindō nanahyaku!*
**"All ahead flank silent dive, (make your) depth 700!"**

33

**Ryan:** *Kaieda, migoto-na shiki da ga, kimi no shikiken o hakudatsu suru!*
**"Kaieda, brilliant maneuver, but I'm relieving you of command!"** (PL2)

**Ryan:** *Yamanaka-fukuchō, Kaieda o kanchō-shitsu ni tojikomero!*
**"Executive officer Yamanaka, confine Kaieda in the captain's cabin!"** (PL2)

- *migoto-na* = "splendid/brilliant"
- *shiki* = "command/direction," or even "conducting (of an orchestra)." We felt that "maneuver" best suited this usage, although this is something of a loose translation. The suffix *-ken* means "right (to)/authority (of)," so *shiki-ken* in the second part of this sentence refers to "the authority of command."
- *hakudatsu suru* = "relieve/strip (of)"
- the *fuku* in *fukuchō* means "deputy/vice/secondary," and *-chō* refers to the top or head person, so *fukuchō* is the second in command, or "executive officer."
- the suffix *–shitsu* means "-room," or on a ship, "cabin," so *kanchō-shitsu* is "the captain's cabin."
- *tojikomero* is an abrupt command form of *tojikomeru* ("lock up/confine/imprison").

34

**Ryan:** *Ya*
**"Ya . . ."**

- he is starting to repeat "*Yamanaka-fukuchō,*" but the expression on Yamanaka's face tells him it's pointless.

艦長は
この私です
大佐
35
そして
この艦は
「シーバット」
ではなく

「やまと」
……です
36
やま……と!?
37

35

**Kaieda:** *Kanchō wa kono watakushi desu, taisa.*
**"The commander of this submarine is me, captain."** (PL3)

**Kaieda:** *Soshite, kono kan wa "Shii Batto" de wa naku...*
**"And this ship isn't the *Sea Bat* . . ."**

- *kanchō* ("commander of a military vessel") would normally be translated as "captain," but since *taisa* ("captain" as in "rank of captain") appears in this same sentence, we translated *kanchō* as "commander of this submarine."
- *kono watakushi* looks like "this me," but it's simply a way of adding emphasis to *watakushi*. There is no reading (*furigana*) given for the kanji 私, but we are assuming that in this situation Kaieda uses the formal *watakushi* (rather than *watashi*).
- *soshite* = "and/furthermore"
- *de wa naku* is a continuing form of *de wa nai* ("it is not").

36

**Kaieda:** *"Yamato" . . . desu.*
**"It's the *Yamato*."** (PL3)

37

**Ryan:** *"Yama . . .to!?"*
***"Ya . . . Yamato*!?"**

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ダウントリム
いっぱい
急速潜航した
「シーバット」は
38
深度700
メートルで
速力を
40ノットに上げ
39
針路を南にとり
小笠原海溝の
深海に
40
消えて
いった……
41

38

**Sound FX:** *Go-o-o-o*
(sound of the sub submerging)

**Narration:** *Dauntorimu ippai kyūsoku senkō shita "Shii Batto" wa . . .*
**The *Sea Bat*, in a flank speed dive, with full down angle. . .**

- in this usage, *ippai* means "full/all the way" (see frame 18)
- *senkō shita* is the plain past form of *senkō suru*, which can mean "dive," or "cruise underwater." In this case, the sub is already underwater, but it's going deeper, so we translated this as "dive." *Dauntorimu ippai kyūsoku senkō shita* is a complete thought/sentence ("[It] made a high speed dive with full downtrim"), which modifies *Sea Bat*.

39

**Narration:** *. . . shindo nanahyaku mētoru de sokuryoku o yonjū notto ni age . . .*
**. . . at a depth of 700 meters increased speed to 40 knots, . . .**

- *age* ("increase[d], and . . .") is a continuing form of *ageru* ("raise/increase")—it indicates that there is more coming in this sentence. The tense of this verb is determined from the context, or from the tense of the final verb.

40

**Narration:** *. . . shinro o minami ni tori, Ogasawara Kaikō no shinkai ni . . .*
**. . . set course to the south, and into the depths of the Ogasawara Trench . . .**

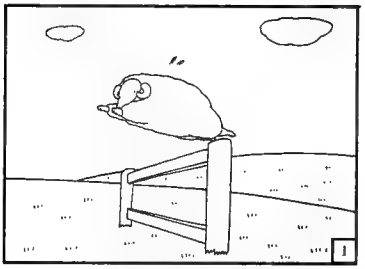
- *shinro* = "course (of a ship, airplane, etc.)"
- *shinro o toru* = "set/lay in a course" • *tori* is a continuing form of *toru*.
- *kaikō* = "ocean trench"
- *shinkai* = literally "deep ocean" → "ocean depths"

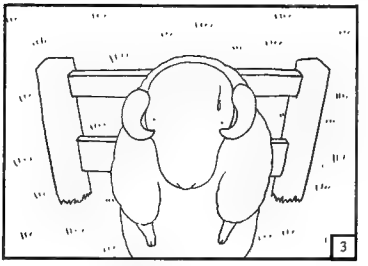
41

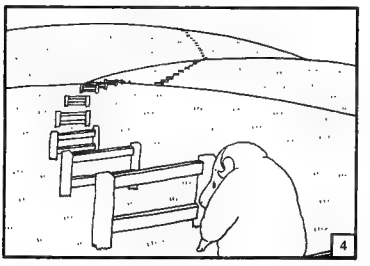
**Narration:** *. . . kiete itta.*
**. . . disappeared.** (PL2)

- *kieta itta* is a combination of *kiete* from the verb *kieru* ("disappear"), and *itta*, the plain/abrupt past of the verb *iku* ("go"). In the complete sentence this combination could be translated as **"disappeared off into (the depths of the Ogasawara Trench)."**

# 眠れない夜






**Title**: *Nemurenai Yoru*
**A Sleepless Night**

- *nemurenai* is the negative form of *nemureru* ("be able to sleep," from the verb *nemuru* ("sleep/go to sleep"). Although similar in meaning and usage, *neru* (see manga on the facing page) basically means "recline," and by extension, "sleep/go to bed."
- *yoru* = "night/evening." The negative verb *nemurenai* modifies *yoru*, so *nemurenai yoru* = "a night when (someone) can't sleep" → "a sleepless night." Incidentally, *Nemurenai Yoru* was the Japanese title given to the Chicago song "25 or 6 to 4."

2

**Boy**: *Ûn, nemurenai nā.*
**"(Groan,) I can't sleep."** (PL2)
**"Sound" FX**: *Moso moso*
(effect of restless wriggling in bed)

- The elongated *nā* adds emphasis.

# 修学旅行

**Title**: *Shūgaku Ryokō*
**School Trip**

- *shūgaku ryokō*, literally "a trip for study/learning," refers to out-of-town school trips, usually lasting more than a day.

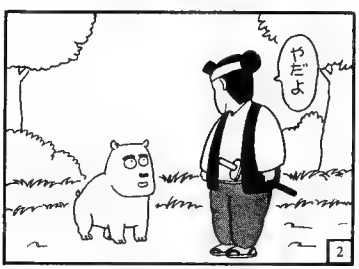
2

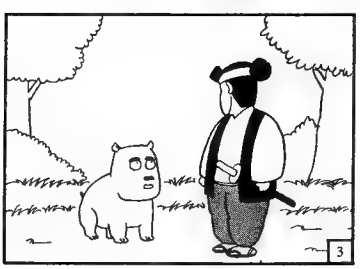
**Teacher**: *Itsu made sawaide-iru no!?*
**"How long are you going to keep up this racket?"** (PL2)

**Teacher**: *Hayaku ne-nasai!!*
**"Hurry up and go to bed!!"** (PL2)

- *itsu* = "when" • *made* = until
- *sawaide-iru* is the continuing form of *sawagu* ("make noise/clamor").
- Using *no* to indicate a question is more common among females and normally has a softer effect than *no ka* or *no da*, but in this case the small *tsu* at the end shows that the question is spoken very sharply and is not really a question at all—like an American teacher scolding, "Do you have any idea what time it is!?"
- *hayaku* is the adverb form of the adjective *hayai* ("fast/quick").
- *ne-nasai* is a command form of *neru* ("go to sleep/bed"), so *hayaku ne-nasai* literally means "Go to bed quickly," but the teacher's tone of voice is clearly much more forceful than this literal translation suggests. This *-nasai* form has something of the tone of a parent/adult speaking to a child.

# きび団子



**Title**: *Kibi Dango*
**Millet Dumplings**

1

**Dog**: *Momotaro-san, Momotaro-san,*
*O-koshi ni tsuketa kibi dango*
*hitotsu, watashi ni kudasai na.*
**"Momotaro-san, Momotaro-san,**
**Won't you please give me one of the millet**
**dumplings tied at your waist."** (PL3)

- the dog's words are the first verse of a favorite children's song based on the story of Momotarō (see below). In the song, the last vowel of the name Momotarō is shortened to Momotaro to fit the beat.
- *koshi* is a rather vague term which can refer to "waist/hip/lower back." The prefix *o-* is honorific.
- *tsuketa* is the plain past form of the verb *tsukeru* ("attach/affix"). The use of the past form here makes sense if you consider the fact that the dumplings were attached in the past (and are now tied at his waist).
- *koshi ni tsuketa* ("attached to [your] waist") modifies *kibi dango* ("millet dumplings").
- *kudasai* = "please give (to me)." Adding *na* gives a softer, more pleading tone.

2

**Momotarō**: *Ya da yo.*
**"No way."** (PL2)

- *ya da* is a contracted PL2 version of *iya desu* which literally means "It is unpleasant/disagreeable" but can be used to refuse a request.
- in the original story Momotarō answers *Agemashō, agemashō* ("I'll give you [one], I'll give you [one]") on the condition that the dog join him in fighting the demons.

4

**Momotarō**: *Ya da yo.*
**"No way."** (PL2)
**Dog**: *Kechi*
**"Cheapskate"** (PL1)

- *kechi* = "stingy"

**Momotarō** is the hero of one of Japan's best known children's stories. The name is a combination of *momo* ("peach"), and *Tarō*, a common name (or part of the name) for the eldest boy in the family. Born from a giant peach, he grows into an extraordinarily strong, healthy, brave, polite, and generous young man. One day, he declares he is setting out for *Oni ga Shima* ("Island of Demons/Ogres") to subdue the *oni* who have been plundering the villages along the coast. On his way, he meets a dog, a monkey and a pheasant who each ask for one of the millet dumplings he carries with him. Momotarō agrees on the condition that they join him in his campaign. Together, they roundly defeat the *oni* and return home as heroes.

**Title**: *Shigoto no Naiyō*
**Job Description**

- *shigoto* = "work/job," and *naiyō* = "content(s)"

1

**Kachō**: *Tanaka-kun, tabako katte kite kure!*
**"Tanaka, go buy me some cigarettes!"** (PL2)
**Sign**: *Kachō*
**Section Chief**

- *tabako* (from "tobacco") can refer to any tobacco product, but usually means "cigarettes."
- *katte* is from *kau* ("buy") and *kite* is from *kuru* ("come"), so *katte kite* means "buy and come (back)," corresponding to the English "go buy." • *kure* is an abrupt/masculine form of *kudasai* ("please [give to/do for]").

2

**Tanaka-kun**: *Kachō! Boku wa zatsuyō shi ni kaisha ni kite-iru n ja arimasen!*
**"Chief! I haven't come to this company to do odd jobs/menial chores!"** (PL3)
**Sound FX**: *Bān*
**Bang** (pounding on desk)

- *shi ni* is connected to *kite-iru*. *shi* is from *suru* ("do"), and *kite-iru* is from *kuru* ("come"), so *shi ni kite-iru* means "have come to do."
- *n ja arimasen* is a contraction of *no de wa arimasen*, "it is not that . . ."

3

**Kachō**: *Sō ka . . . Sō da na. Yo—shi! Kimi ni wa shorui kankei no shigoto o yatte moraō.*
**"Is that so . . . I suppose that's true. All right! I'll have you do document-related work."** (PL2)
**Tanaka-kun**: *Hai!*

- *kimi* is an informal/masculine word for "you," used to address an equal or subordinate.
- *moraō* is the volitional (let's/I shall) form of the verb *morau* ("receive"), which can be added to other verbs (*yatte*, from *yaru* = "do") to indicate an action is done on the speaker's behalf.

4

**Door**: *Dai ni Setsu —*
**Second Design (Room/Studio)**
**Tanaka-kun**: *Butsu butsu butsu butsu*
**"Grumble grumble"**
**Basket**: *Gomi*
**Trash**

- The sign on the door is partly hidden, but it probably says *Dai-ni Sekkei-shitsu* ("Second Design Room/Studio")

# 病気お見舞い申し上げます

**Title**: *Byōki O-Mimai Mōshi-Agemasu*
**In Sympathy Over Your Illness** (PL4)

- *byōki* = "illness" • *mimai* means "an inquiry about one's health," or "sympathy visit."
- *mōshi-agemasu* is the ordinary polite (PL3) form of *mōshi-ageru*, a humble word for "say," so the title literally means "(I) inquire about your illness." This expression is typically used in written form—a standard line on get-well cards/letters.

1

**Man**: *Kachō, o-mimai ni kimashita—.*
**"Chief, we came to see how you're doing."** (PL3)
**Kachō**: *O— . . . arigatō.*
**"Oh . . . thanks."** (PL2)

- *kimashita* is the (PL3) past form of *kuru* ("come").

2

**Woman**: *Kachō, guai wa ikaga desu ka?*
"Chief, how is your condition?" →
**"How are you feeling, Chief?"** (PL3)
**Kachō**: *A— . . . shinpai kakete suman ne—.*
**"Ah . . . sorry to worry you."** (PL2)

- *guai* = "condition/state of health" • *ikaga* = "how"
- *shinpai* = "worry/concern" • *kakete* is from the verb *kakeru*, which in this case means "cause/impose," so *shinpai (o) kakeru* = "cause concern."
- *suman* is a masculine contraction of *sumanai*, the plain (PL2) form of *sumimasen* ("I'm sorry").

3

**Man**: *Kachō, kao iro ii ja nai desu ka.*
**"Chief, don't you look healthy."** (PL3)
**Kachō**: *O— . . . waza-waza mimai ni kite kurete suman na—.*
**"Oh . . . thanks for taking the trouble to come and see me."** (PL2)

- *kao iro* = "face color," so *kao-iro (ga) ii* is literally "facial color is good." • *ja nai desu ka* ("isn't it so/that") indicates that he expects agreement.
- *waza-waza* = "expressly/deliberately/taking the trouble to . . ." • *kite kurete* is from *kite kureru*, "come (on my behalf)."

4

**Kachō**: *Konai no wa Tanaka dake da na . . . aitsume—!* (PL2)
**"The only one who hasn't come is Tanaka . . . that jerk!"**

- *no wa* after a verb nominalizes it, so *konai no wa* = "(the one) who doesn't come."
- *aitsume* is from *aitsu*, "that guy," plus the derogatory ending *-me*.

5

**Tanaka-kun**: *Kachō, o-genki desu ka?*
**"Chief, how are you?"** (PL3)

6

**Tanaka-kun**: *Jitsu wa, sen-ba-zuru o otte-ita n desu.*
**"Actually, I was folding a thousand cranes."** (PL3)

- *sen-ba-zuru* = "one thousand cranes"; *tsuru* means "crane," and *-ba* (from *ha*, "wing[s]"), is the counting suffix for birds. Tradition has it that if you fold one thousand paper cranes, your wish (for recovery from illness, for example) will come true.
- *otte-ita* is the plain past of *otte-iru*, the progressive ("-ing") form of *oru* ("bend/fold").

7

**Kachō**: *Sō ka! Sō datta no ka. Watakushi wa Tanaka-kun o gokai shite-ita yō da. Arigatō . . . U, u!*
**"I see! So that's what it was. It seems I was wrong about you, Tanaka. Thank you . . . (sob sob)."** (PL2)

- *datta* is the plain/abrupt past form of *desu*.
- *gokai shite-ita* is from *gokai suru*, "misunderstand/have the wrong impression." • *. . . yō* is used to describe the way things seem or appear to be.

8

**Wife**: *Anata! Kazoetara 444-wa yo. Engi ga warui wa—!*
**"Dear! If you count them up, there are 444 birds. That's bad luck!"** (PL2)
**Kachō**: *Ano yarō—!*
**"That S.O.B.!"** (PL1)

- *kazoetara* is a conditional ("if/when") form of *kazoeru*, "count (up)."
- *engi* = "omen/luck" • *warui* = "bad"
- Four (*shi*) is an unlucky number in Japanese because it is a homonym for "death" (*shi*).
- *yarō* can mean simply "guy/fellow," but *ano yarō* and *kono yarō* are insults.

# 地上最強の人類

**Title**: *Chijō Saikyō no Jinrui*
**The Most Powerful Humans on Earth**

- *chijō* combines the kanji for "earth" and "above/on top of" to make a single word meaning "above ground/on earth"
- *saikyō* combines the kanji for "most" and "strong" to make a word meaning "strongest/most powerful."
- *jinrui* combines the kanji for "man/person" and "type/variety/species" and can refer either to all "humanity/humankind/the human race" or to a particular group of people within the human race. An example of the latter is *shin-jinrui* (literally, "the new humans,"), the term coined several years ago to refer to young Japanese who refuse to live by traditional values.

1

**Man**: *Karate būmu ni notte da, . . .*
**"Riding (the wave of) the karate boom, . . ."**

- *būmu* is a katakana rendering of the English "boom."
- *notte* is the *-te* form of *noru* ("get on/ride").
- *da* is the informal (PL2) equivalent of *desu* ("is/are"), but in this case serves mainly as emphasis, with the sentence continuing two frames below.

3

**Man**: *nyōbō ni sugomi o misete yaru no da.*
**"I'm going to show my wife (my) awesomeness."** (PL2)

- *nyōbō* is an informal word for "my wife."
- *sugomi* ("dreadfulness/awesomeness") is derived from the adjective *sugoi* ("terrible/terrific/amazing").
- *misete* is the *-te* form of *miseru* ("to show/demonstrate").
- *yaru* ("give [to someone else of equal or lower status]") after the *-te* form of a verb indicates that the action is being done for or to the other person, so *misete yaru* means "show to (my wife)."
- *no da* is an emphatic ending that expresses his determination, like "That's what I'm going to do, yes sir!"

4

**Man**: *Teyā*
(a shout/cry used to help muster the concentration and energy needed for a karate chop)

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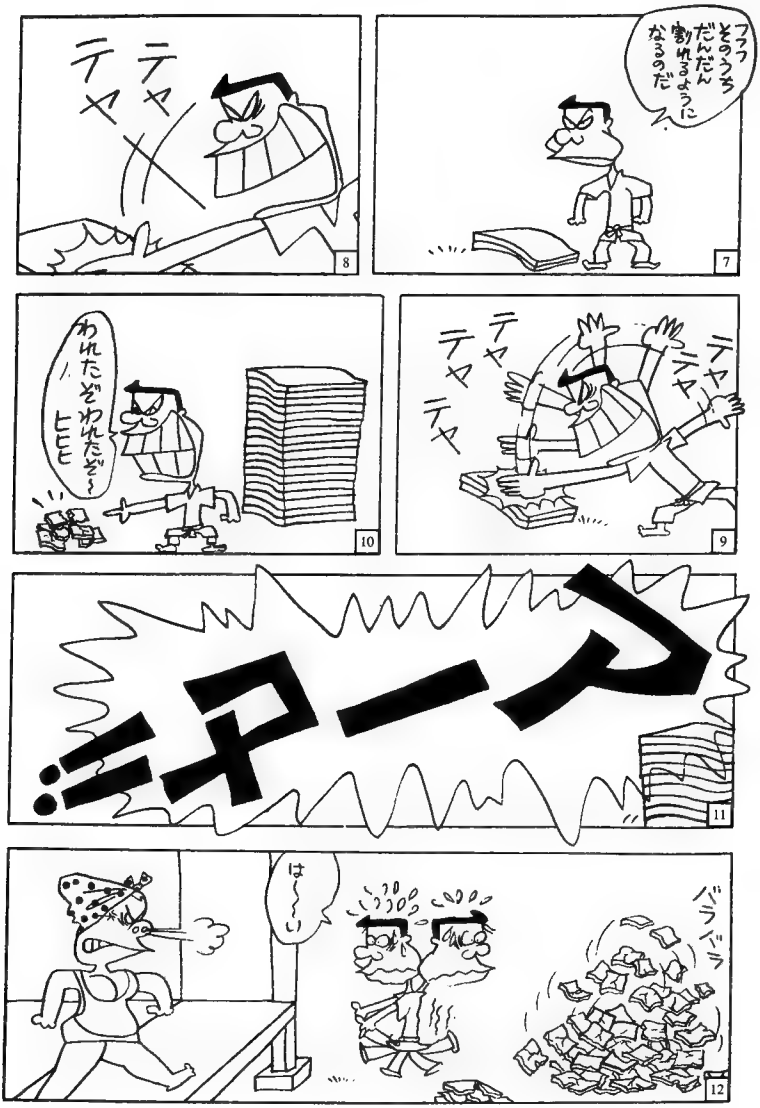
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8
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10
テヤ
テヤ
テヤ
テヤ
テヤ
9
ニヤーン
11
は～い
バラバラ
12

7

**Man**: *Fu fu fu. Sono uchi dan-dan wareru yō ni naru no da.*
**"Heh heh heh. In time I will gradually get so I can break (the tiles)."** PL2

- *sono uchi* = "after a while/in time"
- *dan-dan* = "gradually" (literally, "step by step")
- *wareru* here functions as the potential ("can . . .") form of the verb *waru* ("break/split"), while in the frame below, it is simply the intransitive cousin of *waru*.
- *yō* = "way/manner," and *naru* = "become," so *yō ni naru* means "become that way" → "get so (that) . . ."

8

**Man**: *Teya teyā*

9

**Man**: *Teya teya teya teya teya*

10

**Man**: *Wareta zo, wareta zo. Hi hi hi.*
**"It broke, it broke! Heh heh heh"** (PL2)

- *wareta* is the plain/abrupt past form of *wareru* ("to break/to be broken/to be smashed").
- *zo* is an emphatic particle with a rough masculine feel.

11

**Wife**: *Āta!!*
**"(Hey) you!!"** (PL1)

- *āta* is how *anata* comes out in a scream/screech. *Anata* is commonly used like "honey/dear" by Japanese wives when speaking to their husbands, but in this case the tone makes it closer to an expletive than a term of endearment.

12

**Sound FX**: *Bara bara*
(effect of tiles breaking and falling loosely into a pile)
**Man**: *Ha—i.*
**"Ye-e-es."**

1

**Husband**: *Tabako totte.*
"Get my cigarettes (would you)."
→ **"Hand me my cigarettes, would you."** (PL2)

- *tabako* ("cigarettes") is the word tobacco in katakana.
- *totte* is an informal/abrupt form of *totte-kudasai* ("please take/get"). While it's not really a command form, it's not suitable for use with superiors or in formal situations. We tacked on "would you" to approximate the tone.
- *totte* is from the verb *toru* which usually means "take," but in this usage corresponds to the English word "get."

2

**Husband**: *Shōyu totte.*
"Get the soy sauce, (would you)."
→ **"Pass the soy sauce, would you."** (PL2)

- holding chopsticks in your mouth while you pass food is not good manners.

3

**Sound FX**: *Zā*
(sound of running water)
**Husband**: *Pantsu totte—.*
"Get my underwear, (would you)."
→ **"Hand me my underwear, would you."** (PL2)

- *pantsu*, the word "pants" rendered in katakana, is used to refer exclusively to "underwear/underpants" (men's or women's). The word *zubon* is used for "trousers/slacks."

4

**Salesman**: *Okusan, shinbun totte.*
**"Missuz, get (subscribe to) the paper, (would you)."** (PL2)
**Wife**: *Jibun de tori-na!*
**"Get it yourself!"** (PL2)

- *okusan* ("[someone else's] wife") is used to address women in a way similar to "missuz/ma'am" in English.
- *jibun de* = "by yourself"
- *tori-na* is an abbreviated form of the command *tori-nasai*. *totte* is an informal/abrupt request, while *tori-na*, would be an informal/"gentle but firm" command form.
- in a setting such as frame 1, *shinbun totte* could mean "Hand me the newspaper, would you." Kuriko has been asked to "get/take" something one too many times.

1

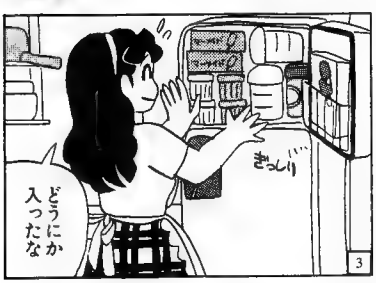
**Kuriko**: *Okāsān.*
**"Mother."** (PL2)
**Door Chime**: *Pinpōn.*
**Ding dong.**

- she elongates the *a* in *-san* because she is calling out. It's actually her mother-in-law, but as is the usual practice, she calls her *Okāsān*, just like she would her own mother.

2

**Kuriko**: *Yasu-uri shite-ta aisukuriimu kai-sugita mono de . . . kore . . .*
**"I bought too much ice cream on sale, so . . . here . . ."** (PL2-3)
**Mother-in-law**: *I, Iya—, ōkini.*
**"W, Well, thank you."** (PL2)

- *yasu-uri* ("bargain sale/special") combines *yasu* from *yasui* ("cheap/inexpensive") and *uri* from the verb *uru* ("sell"). The verb form is *yasu-uri suru* ("sell cheaply"), and *yasu-uri shite-(i)ta* = "was/were selling cheaply." This modifies *aisukuriimu*, so *yasu-uri shite-ta aisukuriimu* = "ice cream that (they) were selling cheaply" → "ice cream on sale."
- strictly speaking, it should be *aisukuriimu o kai-sugita*, but particles are frequently omitted in colloquial speech.
- *kai-sugita* ("bought too much") is *kai* from the verb *kau* ("buy") and the plain/abrupt past tense of the verb *sugiru* ("be excessive/too much").
- *mono* (lit."thing/fact") is used to make explanations.
- Kuriko says *kore* ("this") as she hands her mother-in-law the bag—short for *kore o dōzo* ("please have this"), but we went with "here" as an English cultural equivalent.
- *iya* ("no/well") can express embarrassment or surprise.
- *ōkini* is "thank you" in Kansai dialect.




3

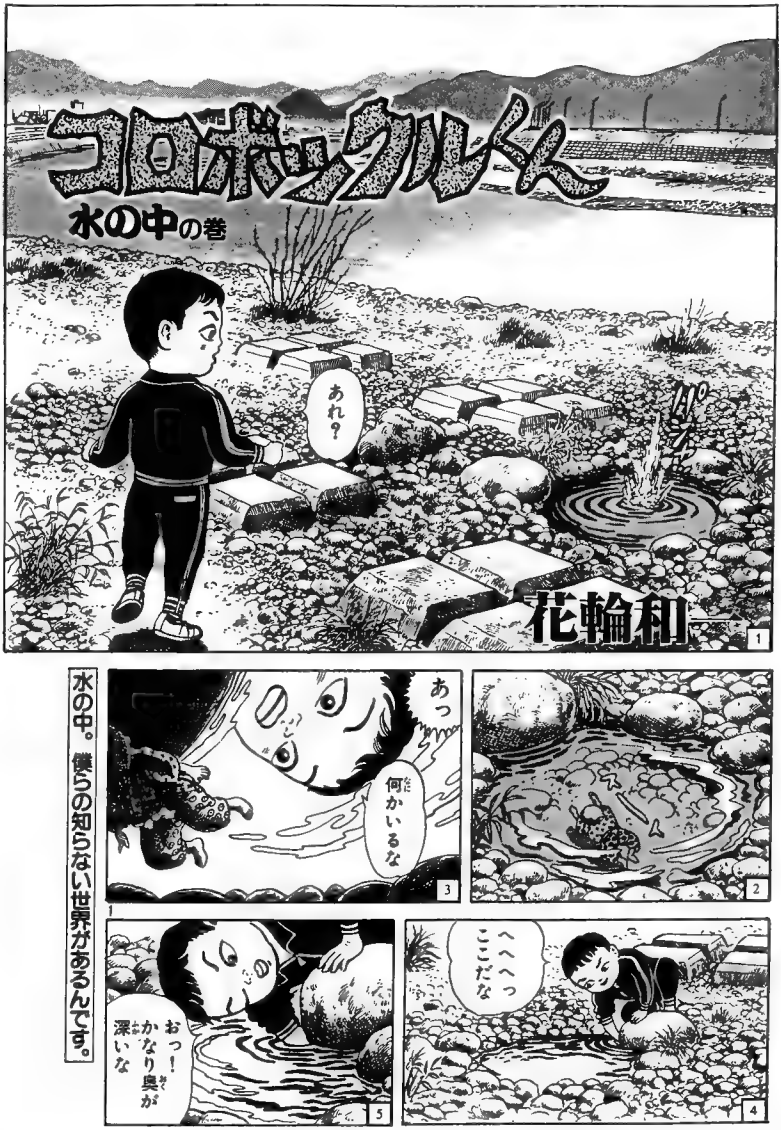
**FX**: *Gisshiri*
(effect of being tightly packed)
**Kuriko**: *Dō ni ka haitta na.*
**"Somehow it all fit."** (PL2)

- *dō ni ka* = "some way/somehow (or other)"
- *haitta* is the plain/abrupt past form of the verb *hairu* ("go in/be contained").
- *na* is a colloquial form of *ne*. In conversation, *na* is basically masculine, but it's standard for both sexes when talking to oneself.

4

**Arrow**: *Seihyō-zara*
**Ice trays**

- *seihyō* = "ice-making," and *sara* ("dish/plate") is tacked on as a suffix, but changes to *zara* for euphony.


コロボックルくん
水の中の巻
あれ？
ﾊﾟｼｬ
花輪和
1
水の中。僕らの知らない世界があるんです。
あっ
何かいるな
3
2
おっ！
かなり奥が深いな
5
へへへっ
ここだな
4

1

**Title:** コロボックルくん
**Korobokkuru-kun**

水　の　中　の 巻
*mizu no naka no maki*
water ('s) in/inside ('s) episode
**Under the Water**

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First published in Japan in 1990 by Kōdansha Ltd., Tokyo
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**Boy:** あれ?
*are*
**"Huh?"**

**Sound FX:** パシャッ
*Pasha!*
**"Splash!"**

花輪　和一
*Hanawa Kazuichi*
(Author's name)

- *-kun* after a name is like *-san* ("Mr./Ms."), but it's more familiar and generally reserved for boys and young men.
- *Korobokkuru* is an Ainu word meaning "little person."
- *mizu no naka* can mean either "in/inside the water" or "under water."
- *maki*, literally "scroll," has been the term used for "episode/chapter/volume" since classical times when writings/manuscripts were actually on scrolls.

2

**Sound FX:** スーイ
*Sūi*
(effect of moving smoothly and swiftly – from *sui-sui*)

3

**Boy:** あっ　何か　いる　な
*A!　Nanika　iru　na*
Ah!　something　is (there)　isn't it
**"Hey! There's something there."** (PL2)

- We usually think of *na* as a masculine equivalent of *ne*, showing that the speaker expects agreement or confirmation, but *na* is more natural for either sex when speaking to oneself.

4

**Boy:** へへへっ　ここ　だ　な
*he he he!　koko　da　na*
heh heh heh　here　is　isn't it
**"Heh heh heh! It must be here."** (PL2)

- *na* shows he believes he is correct/expects confirmation, so *koko da na* is more literally "It's here, isn't it?"→ "It must be here."

5

**Boy:** おっ　かなり　奥　が　ふかい な
*o!　kanari　oku　ga　fukai　na*
(exclam.)　quite/fairly　interior　(subj.)　is deep　isn't it
**"Oh! It goes pretty far back."** (PL2)

- *fukai* means "deep," and would be used by itself (without *oku ga . . .*) to refer to a deep pool of water, etc., but for an enclosed space like that in the story, *oku ga fukai* is used to mean it is long and narrow from the entrance to the back.

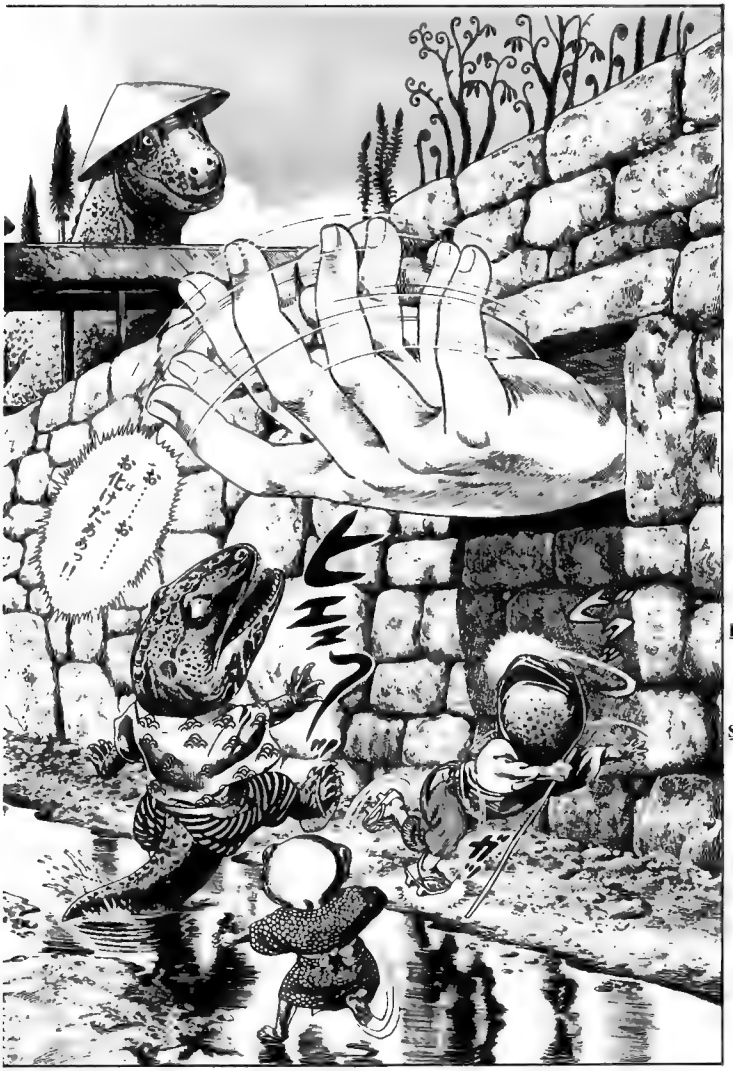
**In Margin:** 水　の　中。　僕らの　知らない　世界　が　ある　んです。
*mizu　no　naka.　bokura no　shiranai　sekai　ga　aru　n desu.*
water　('s)　inside　our　don't know　world　(subj.)　there is　it's that
**Under the water, there is a world we don't know.** (PL3)

- *boku* is an informal, masculine "I/me," used mainly by boys and young men, and adding *–ra* makes it plural, "we/us."

**Korobokkuru:** あ 人間 の 手 が まぎれ込んだ な
*a ningen no te ga magire konda na*
ah human ('s) hand (subj.) strayed/slipped into hasn't it
**"Ah, a human hand has slipped in (to our world)."** (PL2)

- *magire-konda* is the plain/abrupt past form of *magire-koma* ("get mixed with/stray into").

**Creature 1:** ヒイッ
*hii!*
**"Yeeow!"**




**FX:** ビクッ
*biku!*
(effect of being startled/ frightened)

**Sound FX:** ガッ
*ga!*
(sound of wooden *geta* sandal digging into gravel on river bank)

**Creature 2:** ヒェェーッ お... お... お化け だあぁっ!!
*hyē–!* *O*... *O*... *obake* *dā–!!*
yikes m- m- monster is
**"Yikes! It's . . . it's . . . it's a monster!!"** (PL2)

- *obake* = "ghost/monster"—or any other supernatural/spectral apparition

お〜〜い！ みんな それは〝手〟という もので お化けじゃ ないよ〜〜〜！
6
人間界の時空と ちょっとつながった だけだよ〜〜〜！
7
なあ〜〜んだ〝手〟というものかあ
〝手〟だってほら……ね
て〜〜だ て〜〜だ
8
石でも持たせてみな
すぐひっ込むから……
9
よ〜〜し これを……
10
4
おっ！ とったぞ
11
あれ？
な〜〜んだ石か……
12
13
気のせいだったかな
14

6 **Korobokkuru:** おーい! みんな, それ は "手" という もの で お化け じゃない よー!
*O—i!* *minna* *sore* *wa* *te* *to iu* *mono* *de* *obake* *ja nai* *yo*
hey everyone that (subj) hand called thing is(and) monster isn't (emph)
**"Hey, everyone! That's something called a 'hand,' (and it's) not a monster!"** (PL2)

7 **Korobokkuru:** 人間 界 の 時空 と ちょっと つながった だけ だ よー!
*Ningen* *kai* *no* *jikū* *to* *chotto* *tsunagatta* *dake* *da* *yo–*
human world ('s) time & space with a little connected just/only it is (emph.)
**"We've just connected for a moment with the time and space of the human world."** (PL2)

8 **Turtle:** なあーん だ, "手" という もの かあ。
*Nān* *da,* *"te"* *to iu* *mono* *kā*
what is hand called thing (?)
**"What? (Is that all?) It's a thing called a 'hand'?"** (PL2)

**Creature 3:** "手" だって ほら... ね
*Te* *datte* *hora . . . ne*
hand (someone) says it's look (colloq. end)
**"He says it's a 'hand.' Look! . . . See?"**

**Child:** てー だ てー だ
*Tē* *da* *tē* *da*
hand is hand is
**"It's a hand, it's a hand."**

- *da tte* is colloquial for "(someone) says it's . . ." *Da* is the PL2 equivalent of *desu* ("is/are"), and *tte* is short for "(someone) says/is saying that . . .," from the verb *iu* ("say")

9 **Korobokkuru:** 石 でも 持たせて みな。 すぐ ひっ込む から...
*Ishi* *de mo* *motasete* *mi-na* *Sugu* *hikkomu* *kara*
stone or something cause to hold try & see immediately pull back because
**"Try giving it a stone or something. (Because) it'll withdraw right away."** (PL2)

- *motasete* is the *–te* form of *motaseru* ("cause to hold/put in [its] grasp"), from the verb *motsu* ("hold").
- *mi-na* is a contraction of *mi-nasai*, a gentle command form of *miru* ("look/see"). When a form of *miru* follows the *–te* form of a verb it means "try (doing)" or "do (it) and see what happens."

10 **Creature 2:** よーし これ を...
*Yo–shi* *kore* *o . . .*
okay this (obj.)
**"All right. (I'll give it) this."** (PL2)

11 **Boy:** おっ! とった ぞ
*O!* *Totta* *zo.*
oh took (emph.)
**"There! I got it."** (PL2)

12 **Boy:** あれ? / なーん だ 石 か...
*Are? /* *Na–n* *da* *ishi* *ka . . .*
huh what is rock (?)
**"Huh? Oh, it's just a rock."** (PL2)

13 **Sound FX:** ポチャン
*pochan*
**Kerplunk**

14 **Boy:** 気 の せい だった か な
*Ki* *no* *sei* *datta* *ka* *na*
mind ('s) effect was (?) (colloq. end.)
"Was it just my imagination?" → **"Maybe it was just my imagination."** (PL2)

- *ki* means "mind/spirit" and *sei* means "consequence/effect," so *ki no sei* literally means "effect of (my) mind" → "(mere) fancy/imagination"

*(continued from page 21)*

Forces. This is understandable, given the subject matter. The story has a wild plot, but for military personnel who have suffered from low public status for decades, the positive, assertive image it projects of them is undoubtedly an ego-booster. The realistic artwork is probably another appeal for military types. More ominously, the series is also apparently quite popular with the right wing in Japan. In fact, in the July 7, 1990 issue of *Comic Box*, right-wing critic Suzuki Yoshio claimed that *Chinmoku no Kantai* had become the bible of young rightists who regard Kawaguchi as a new "Mishima Yukio." Offering the ultimate praise, Suzuki wrote, "This is a dangerous manga. It is a coup d'etat in the manga world, and a manga that invites a coup d'etat."

In reality, of course, things are not that simple. Although a confessed admirer of Mishima, Kawaguchi would probably resent being called a rightist, or even a nationalist. In his story, the Japanese establishment is depicted in a rather unsympathetic light. Commander Kaieda, the "hero" of the story, is always drawn in a eerily perfect fashion—his uniform is never mussed, his face never in a frown—but there is something unnerving about his character. It's hard to tell whether he is supposed to be good, or evil. Kaieda's ultimate goal, moreover, is the antithesis of nationalism, for he wants to bring about world peace by de-fanging nation states and creating an independent, trans-national military force to police the world, to separate military power from national politics.

Certainly one of the real reasons for *Chinmoku no Kantai*'s success is its topicality. Although a manga, it has in effect done what few books or films ever manage to do—it has articulated many of the undercurrents in Japanese political thought, and posed questions about national sovereignty, nuclear weapons policy, the constitution, the security treaty with the United States, and the very future of the nation-state. And it has done it all in an entertaining fashion. *Chinmoku no Kantai* is serious and well-researched, but it is, after all, a comic book, and it is superb entertainment.

For MANGAJIN readers and students of the Japanese language, *Chinmoku no Kantai* may prove rather difficult sailing. The language used is very clear, and relatively free of difficult colloquialisms, but the story is less action-oriented than most Japanese comics, and replete with current military and political terminology, much of which is not in ordinary dictionaries. That stated, those currently in the Service, particularly the Navy, will love it. And from another perspective, *Chinmoku no Kantai* should be required reading for every student of Japan and Japanese politics. It suggests that there is a wild card in George Bush's vision of a US-dominated New World Order, and that the wild card is Japan.

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Frederik L. Schodt is the author of *Manga! Manga! The World of Japanese Comics* and *Inside the Robot Kingdom* (both published by Kodansha International), and has translated such works as the *Gundam* series (Del Rey Books), and Tezuka Osamu's manga version of *Crime and Punishment* (Japan Times).

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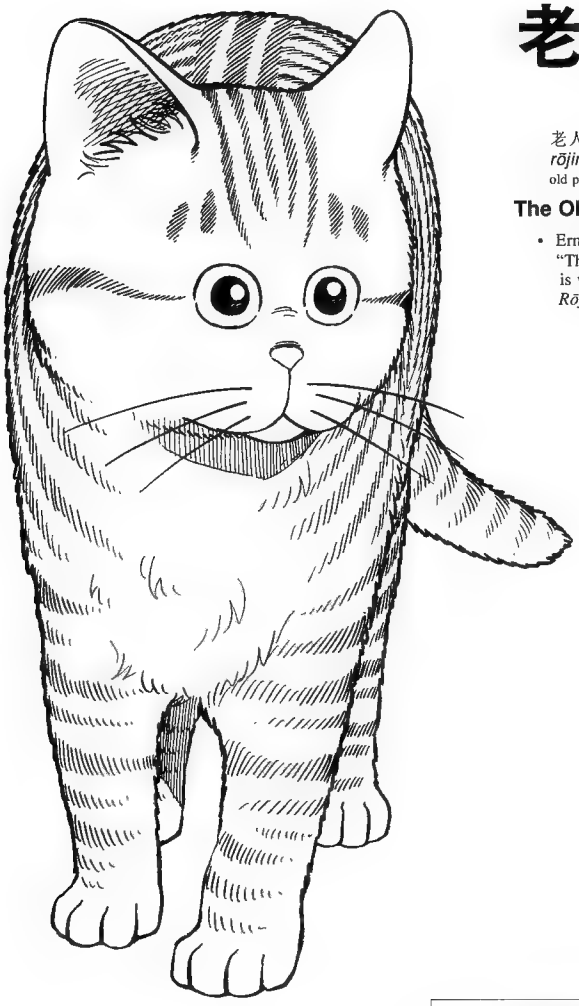

# 老人と猫

**Title:**

| 老人 | と | 猫 |
|---|---|---|
| *rōjin* | *to* | *neko* |
| old person(s) | and | cat |

**The Old Man and the Cat**

- Ernest Hemingway's novel "The Old Man and the Sea" is well-known in Japan as *Rōjin to Umi.*

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よ～～～し
いくぞ
フィエロ
1
それっ!!
シュルルルルル…
2
……
5
ゴー!
フィエロ!!
3
ゴー
ゴー
4
コン
6

1

**Man:** よーし, いく ぞ フィエロ
*yōshi,* *iku* *zo* *F(u)iero*
all right (here) goes (emph) Fiero
**"All right, (here) goes, Fiero!"** (PL2)

- *yoshi* ("good/all right/OK") can express determination or resolution when starting a task. The wavy line is one device used in manga to draw out vowel sounds.
- *iku zo* ("Here goes!") is the verb *iku* ("go") with the emphatic ending *zo*, generally used only by males in rough/informal speech.
- Strictly speaking, the *fi* sound does not exist in Japanese. In *F(u)iero*, the cat's name, the katakana *i* is written in smaller subscript after *fu*, indicating that the *u* sound is replaced or combined with it to synthesize the *fi* sound.

2

**Man:** それ!!
*Sore*
**"There!!"**

**Sound FX:** シュ ル ル ル ル ル . . .
*Shu ru ru ru ru ru*
(**swooshing** sound of the stick twirling through the air)

- *sore* literally means "that," but can be used as an interjection meaning "there!/look (out/at that)!"

3

**Man:** ゴー! フィエロ!!
*Gō!* *F(u)iero*
**"Go! Fiero!!"**

- *gō* is the English word "go" rendered in katakana.

4

**Man:** ゴー ! ゴー!
*gō* *gō*
**"Go! Go!"**

6

**Sound FX:** ゴン
*Gon*
**Bonk** (sound of a stiff rap on the head)

お前には俺の気持ちがわからないのか!!
これはお前のためにやってんだぞ!!
それじゃもう1回いくぞ!!
7
……
8
フフ……
9
わしも若い頃は
ああやって猫とスキンシップをはかろうとしたもんじゃ……
10
これそこの人
ん……
11

7

**Man:** お前 には 俺の 気持ち が わからない のか!!
*Omae ni wa ore no kimochi ga wakaranai no ka*
you by me ('s) feelings (subj.) are not understood ?
**"Don't you understand my feelings!?"** (PL2)

これ は お前の ため に やってんだ ぞ!!
*kore wa omae no tame ni yatte n da zo*
this as-for you ('s) sake/benefit for doing (colloq. end.) (emph)
**"I'm doing this for your benefit!!"** (PL2)

それじゃ もう 1回 いく ぞ!!
*sore ja mō ikkai iku zo*
well then more one time go (emph)
**"O.K. then, one more time, here goes!!"** (PL2)

- *omae* is a very informal/abrupt word for "you." Between (male) friends, or owner and pet, it simply shows familiarity. It's also used by parents to children, or older people to younger people, and women also use it in these situations.
- *ore* is a informal/abrupt word for "I/me" used only by males.
- *kimochi* = "feeling(s)/state of mind"
- *wakaranai* is the plain/abrupt past form of the verb *wakaru* ("understand").
- *yatte n da* (colloquial contraction of *yatte-iru no desu*) is from the verb *yaru* ("do").
- *sore ja* is a colloquial contraction of *sore de wa* ("if that's the case/well then").

9

**Old Man:** フ フ...
*fu fu...*
**"Heh, heh . . ."** (laughing to himself)

10

**Old Man:** わし も 若い 頃 は ああ やって 猫 と スキンシップ を
*washi mo wakai koro wa ā yatte neko to sukinshippu o*
I also young time as-for that-way doing cat with bonding (obj)

はかろうとした もんじゃ...
*hakarō to shita mon ja...*
tried to develop it was that
**"When I was young, I also tried to bond with my cat that way . . ."** (PL2)

- *washi* is a form of *watakushi/watashi*, typically used by older Japanese men.
- *yatte* is the *–te* form of the verb *yaru* ("do") and is used here as a continuing form ("did [like that] and . . .").
- some say the word *sukinshippu* ("skin-ship") was created in Japan, patterned after the word "kinship." Others, who speak of the 60's from first-hand experience, say that the word "skinship" was actually used in English at one time. In any event, it has become quite popular in Japanese to describe any friendship/bonding which develops via close contact.
- *hakarō to shita* ("tried to develop/promote") is from the verb *hakaru* ("develop/promote/strive for") and the past tense of the verb *suru* ("do").
- *mon*, a contraction of *mono*, is used after the plain past form of a verb to describe the way things were/used to be.

11

**Old Man:** これ そこの 人
*kore soko no hito*
here there person
**"Say, you over there."** (PL2)

**Man:** ん...
**"Huh?..."**

- like *sore* in frame 2, *kore* (literally "this"), is used here as an interjection.

君はまだまだ若いの……
そんなことじゃ猫の気持ちは理解できんぞ……
誰ですかあなたは!!
12
フフ……まあ「猫の心の友」とでも呼んでもらいましょうか
はあ……
13
フフフマイケルによく似たかわいい猫じゃ……
……
14
……
……
15
ウニャ
……
……
16
ウニャニャニャウニャニャニャン
ウンニャニャニャ
……
17
あなたは猫語がしゃべれるんですか!!
フフフ……まあね
18

12

**Old Man:** 君 は まだまだ 若い の...
*kimi wa mada mada wakai no...*
you as for still/yet young (colloq. end.)
**"You are still young (and naive), aren't you..."** (PL2)

そんな こと じゃ 猫 の 気持ち は 理解できん ぞ...
*sonna koto ja neko no kimochi wa rikai dekin zo*
that kind of thing with/by cat ('s) feelings as-for can't comprehend (emph.)
**"You won't be able to understand your cat's feelings like that..."** (PL2)

**Man:** 誰 です か あなた は!!
*dare desu ka anata wa*
who are ? you (as-for)
**"Who are you?!"**

- *kimi* is an abrupt/familiar word for "you" used almost exclusively by males to friends or younger, lower-ranking people. Given the difference in age and the informal setting here, *kimi* seems quite natural.
- *dekin* is a masculine contraction of *dekinai* ("can't/won't be able to"), which is the plain negative form of the verb *dekiru* ("can/be able to").

13

**Old Man:** フフ... まあ「猫 の 心 の 友」 と でも 呼んで もらいましょう か
*Fu fu... mā "neko no kokoro no tomo" to demo yonde moraimashō ka*
heh heh well cat ('s) heart ('s) friend ↔ or-something calling shall I have ?
**"Heh, heh... Well, shall we have you call me something [like] 'friend of the feline heart'?"** (PL3)

**Man:** はあ...
*Hā...*
**"I see..."**

- *kokoro* = "mind/spririt/heart" and refers to the center of thoughts and feelings.
- *hā* (or *ha*) is an affirmative response similar to *hai*. Since it sounds softer than *hai*, it can be quite respectful, but here, there is a feeling of uncertainty or puzzlement.

14

**Old Man:** フフフ. マイケル に よく 似た かわいい 猫 じゃ...
*fu fu fu Maikeru ni yoku nita kawaii neko ja...*
heh heh heh Michael to closely resembled cute/sweet cat is
**"Heh, heh, heh. A sweet cat (who is) a lot like Michael."** (PL2)

- Older people sometimes use *ja* like *da* (plain/abrupt form of *desu*).

16
17

**Old Man:** ウニャン ウニャ ニャ ニャ ウニャ ニャン. ウンニャ ニャ ニャ.
*Unyan Unya nya nya. Unya nyan. Unnya nya nya.*
**"Meown. Meow meo meo meo meown. Meow meo meo."**

- *nyā* is the basic "meow" sound; our translations here are fairly loose.

18

**Man:** あ あなた は 猫語 が しゃべれる んです か!!
*A-anata wa neko-go ga shabereru n desu ka*
y-you as-for cat-language (subj.) can speak (colloq. end.) ?
**"Y-you can speak Felinese?!"** (PL3)

**Old Man:** フフフ... まあね
*fu fu fu... mā ne*
**"Heh, heh, heh... Well, you know..."**

- *neko-go* is a made-up word combining *neko* ("cat") and the suffix *–go* ("language") → "Felinese" (cf. *eigo*, *nihongo*)
- *shabereru* ("can speak") is from the verb *shaberu* ("speak").

昔マイケルという猫がおっての……
長年その猫とつきあって修行した結果……この域まで達したのじゃ……
19
猫の気持ちを理解するにはそんなおしつけがましい態度じゃだめだ
お願いする気持ちが大切なんじゃ
かしてみたまえ
はい
20
……
21
ウニャアーン
22
ウニャ
23
ウニャ
ウニャ
24

19

**Old Man:** 昔　マイケル　という　猫　が　おって　の...
*mukashi Maikeru to iu neko ga otte no...*
long ago Michael called cat (subj.) there was (and) you see
**"Long ago, I had a cat named Michael, you see."** (PL2)

長年　その　猫　と　つきあって　修行した　結果...
*Naganen sono neko to tsuki-atte shugyō shita kekka...*
many years that cat with associated (and) trained result

この　域　まで　達した　のじゃ...
*kono iki made tasshita no ja...*
this stage up to reached it is that
**"As a result of long years of training (by associating) with that cat . . . I've reached this level."** (PL2)

- *otte* is from the verb *oru*, which often replaces the verb *iru* ("there is/was" or "I have/had") in humble speech and the speech of older people.
- *tsuki-atte* is the continuing form of the verb *tsuki-au* ("keep company with/associate with").
- *iki* can mean "realm/bounds," or "level."
- *tasshita* is the plain past form of the verb *tassuru* ("attain/achieve/reach").

20

**Old Man:** 猫　の　気持ち　を　理解する　には　そんな　おしつけがましい
*neko no kimochi o rikai suru ni wa sonna oshitsuke-gamashii*
cat ('s) feelings (obj.) understand in-order-to that-kind-of coercive/pushy-like

態度　じゃ　だめ　だ
*taido ja dame da*
attitude with no good is
**"To understand a cat's feelings, that kind of pushy attitude won't do."** (PL2)

お願いする　気持ち　が　大切　なん　じゃ./　かして　みたまえ
*Onegai suru kimochi ga taisetsu na n ja /　Kashite- mitamae*
ask a favor feeling (subj.) important (emph) is / lend and see (what happens)
**"A feeling of entreaty is important. / Lend me that and see (and I'll show you)."** (PL2)

**Man:** は, はい
*Ha, hai.*
**"Y, yes sir."** (PL2)

- unlike *wakaru*, *rikai suru* ("understand/fathom") can have a direct object (use the particle *o*).
- *oshitsuke-gamashii* = "coercive/pushy." *oshitsuke* is the noun form of the verb *oshitsukeru* ("force/compel/coerce"), and the suffix *–gamashii* ("looks like/smacks of . . .") can be used to make nouns into adjectives.
- *kashite-mitamae* is a polite command form of the verb combination *kashite-miru* ("lend/loan and see [what happens]" → "lend . . . and I'll show you").

22

**Old Man:** ウニャ　アーン
*Unya ān*
**"Meo-oown"**

**FX:** ポイ
*Poi*
(effect of tossing something; cf. *poi to nageru*)

23

**Old Man:** ウニャ
*Unya*
**"Meow."**

24

**Old Man:** ウニャ / ウニャ
*Unya / Unya*
**"Meow. / Meow."**

……
……
……
25
あっ
ゴン
26

なんてことするんだあんた!!
うるせえ!!
こんなわからず屋の猫はこうした方がいいんだ!!
27

なんだとぉぉぉ
あんたウニャウニャ言ってるだけでぜんぜん通じてねえじゃねえか
きさまのような若造になにがわかるかぁぁぁ!!
まだまだ修行がたりんなあの男……
28

26

**Sound FX:** ゴン
*Gon*
**Bonk** (sound of a stiff rap on the head)

**Man:** あっ
*A!*
**"Ah!"**

27

**Man:** なんて　こと　する　んだ　あんた!!
*Nan-te koto suru n da anta*
what kind of thing do (? abrupt) you
**"What do you think you're doing!!"** (PL2)

**Old Man:** うるせえ!!
*Urusē*
noisy/bothersome
**"Shut up!"** (PL1)

こんな　わからず屋 の　猫　は　こうした　方がいい　んだ!!
*Konna wakarazu-ya no neko wa kōshita hō ga ii n da*
this kind of numbskull (adj.) cat as-for this way did is better (collq. end.)
**"It's better to do it this way with a stupid cat like this!!"** (PL2)

- *nan-te* is a colloquial equivalent of *nan to iu*. *Nan-te koto* literally means "a thing called what" → "what kind of thing." In this case, it's obviously an expression of indignation.
- *anta* is a colloquial contraction of *anata*.
- *urusē!* is a rough, masculine slang version of *urusai* which literally means "noisy/bothersome," but is used like the expression "Shut up!/Be quiet!".
- *wakarazu-ya* ("blockhead/dunce/hardhead") is from *wakarazu*, a negative form of the verb *wakaru* ("understand/comprehend"). The suffix *–ya* is used to describe shops or dealers of certain goods, i.e., *denki-ya* ("electric appliance shop/dealer"), but is also used for people having certain qualities/characteristics.

28

**Man:** なんだとー
*Nan da to–*
**"What did you say!?"** (PL1-2)

あんた ウニャウニャ　言ってる　だけ　で　ぜんぜん　通じてねえ　じゃねえ　か
*anta unya-unya itte-ru dake de zen zen tsūjite-nē ja nē ka*
you meow-meow are saying only and completely isn't getting across isn't it that ?
**"You're just going 'meow meow' and nothing's getting across at all!"** (PL1-2)

**Old Man:** きさま　のような　若造　に　なに　が　わかる　かˇ!!
*kisama no yō-na wakazō ni nani ga wakaru ka~*
you (PL1) like/type of youngster by what (subj.) is understood ?
**"What does a pipsqueak like you know?!"** (PL1-2)

**Michael's Spirit:** まだまだ　修行　が　たりん　な,　あの　男...
*mada mada shugyō ga tarin na, ano otoko*
still/yet training (subj.) is insufficient isn't it that man
**"Still lacking in training, that fella . . ."** (PL2)

- *nan da to* is a rough/abrupt way of asking "What did you say!?/What do you mean by that!?"
- *zen zen* means "completely," but is used only with a negative verb/predicate.
- *tsūjite-nē* ("isn't getting across/isn't being understood") is a rough/abrupt corruption of *tsūjite-(i)nai* from the verb *tsūjiru* ("get across/convey/be understood").
- . . . *ja nē ka* = "isn't it that . . ." In very rough masculine speech, *nai* often becomes *nē*. The standard (PL2) form of *tsūjite-nē ja nē* ka would be *tsūjite-inai ja nai ka* ("isn't it that it isn't getting across?"). The question here is obviously rhetorical.
- *kisama* is a derogatory word for "you."
- *tarin* is a masculine contraction of *tarinai* ("be insufficient/not enough/lacking") from the verb *tariru* ("be sufficient").

| | | |
|---|---|---|
| 僕ら | *bokura* | we/us (masc.) |
| 病気 | *byōki* | illness |
| 地上 | *chijō* | above ground/on earth |
| 近づく | *chikazuku* | draw near |
| 注意する | *chūi suru* | observe/pay attention |
| だんだん | *dan-dan* | gradually |
| 団子 | *dango* | dumplings |
| 映画 | *eiga* | movie |
| 縁起 | *engi* | omen/luck |
| 深い | *fukai* | deep |
| 原潜 | *gen-sen* | nuclear sub (abbrev.) |
| 原子力 | *genshi-ryoku* | nuclear-power(ed) |
| 誤解する | *gokai suru* | misunderstand |
| ゴミ | *gomi* | trash |
| 具合 | *guai* | condition/state of health |
| 入る | *hairu* | go in/be contained |
| 非 | *hi–* | in-/non-/un- |
| 引っ込む | *hikkomu* | withdraw/retire |
| 昼寝 | *hirune* | nap |
| ほら | *hora* | look! |
| 石 | *ishi* | rock/stone |
| 自分で | *jibun de* | by yourself |
| 時間 | *jikan* | time/hour |
| 時空 | *jikū* | space-time |
| 人類 | *jinrui* | human race/humanity |
| 自転車 | *jitensha* | bicycle |
| 実は | *jitsu wa...* | actually... |
| 課長 | *kachō* | section chief |
| 解読する | *kaidoku suru* | decipher/decode |
| かなり | *kanari* | quite/pretty/fairly |
| 関係 | *kankei* | relation/-related |
| 艦隊 | *kantai* | fleet |
| 空手 | *karate* | karate |
| 顔色 | *kao-iro* | face color |
| 数える | *kazoeru* | count up/calculate |
| けち | *kechi* | stingy |
| 計算 | *keisan* | calculation |
| 経費 | *keihi* | expense |
| 気持ち | *kimochi* | feelings |
| 気のせい | *kinosei* | imagination |
| 攻撃 | *kōgeki* | attack/raid |
| 腰 | *koshi* | waist/hip/lower back |
| 鯨 | *kujira* | whale |
| 距離 | *kyori* | distance |
| -級 | *-kyū* | -class/level/grade |
| 間違い | *machigai* | mistake/error |
| まぎれ込む | *magire-komu* | get mixed with/stray into |
| 巻 | *maki* | episode/chapter/volume |
| みんな | *minna* | everyone |
| 猛犬注意 | *mōken chūi* | "Beware of Dog" |
| 物 | *mono* | thing (physical) |
| 投げる | *nageru* | throw |
| 内容 | *naiyō* | content(s) |
| 眠る | *nemuru* | sleep/go to sleep |
| 人間 | *ningen* | human being |
| 女房 | *nyōbo* | my wife (informal) |
| お化け | *obake* | monster |
| お母さん | *okāsan* | mother |
| 奥 | *oku* | depths/far reaches |
| 奥さん | *okusan* | [someone else's] wife |
| 音紋 | *onmon* | sound signature (of sub) |
| 折る | *oru* | fold/bend |
| パンツ | *pantsu* | underwear |
| ピタリ | *pitari* | just right/an exact fit |
| 左舷 ↔ 右舷 | *sagen ↔ ugen* | port ↔ starboard |
| 最強 | *saikyō* | strongest/most powerful |
| 騒ぐ | *sawagu* | make noise/clamor |
| 製氷皿 | *seihyō-zara* | ice trays |
| 世界 | *sekai* | world |
| 千羽鶴 | *senbazuru* | 1000 (paper) crane (chain) |
| 潜水艦 | *sensuikan* | submarine |
| しゃべれる | *shabereru* | can speak |
| 仕事 | *shigoto* | job/work |
| 指紋 | *shimon* | fingerprint |
| 新聞 | *shinbun* | newspaper |
| 心配 | *shinpai* | worry/concern |
| 知る | *shiru* | know/be aware of |
| 食事 | *shokuji* | meal |
| 書類 | *shorui* | document(s) |
| 醤油 | *shōyu* | soy sauce |
| 修学旅行 | *shūgaku ryokō* | school trip |
| 修行 | *shugyō* | training/study |
| そのうち | *sono uchi* | after a while/in time |
| すごみ | *sugomi* | awesomeness |
| 直ぐ | *sugu* | immediately/right away |
| 素敵な | *suteki-na* | wonderful |
| タバコ | *tabako* | cigarettes |
| 手 | *te* | hand |
| 停止する | *teishi suru* | suspend/stop |
| 取る | *toru* | seize/catch/grab |
| つながる | *tsunagaru* | connect with |
| 分からず屋 | *wakarazu-ya* | numbskull/idiot |
| 割る | *waru* | break/split/chop in two |
| わざわざ | *waza-waza* | expressly/deliberately |
| 安売り | *yasu-uri* | bargain sale/special |
| 夜 | *yoru* | night/evening |
| 夢 | *yume* | dream |
| 雑用 | *zatsuyō* | odd jobs |

*The Vocabulary Summary is taken from material appearing in this issue of* MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

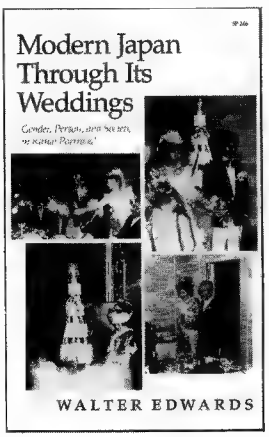
# Modern Japan Through Its Weddings

***Gender, Person, and Society in Ritual Portrayal***

by Walter Edwards

Stanford University Press, 1989, Stanford.
173 pages, $32.50 (clothbound), $8.95 (paperback).

**Any foreigner** invited to a Japanese wedding has no doubt felt the shock of falling into an Alice in Wonderland fantasy. At first blush, the ritual elements of the Japanese wedding—at least those elements originating in the West—seem familiar and predictable enough, yet are at the same time somehow startlingly alien. However decked out in tails and white satin the Japanese wedding party may be, their social agenda clearly differs from that of their Western counterparts. To gain insight on how the Japanese wedding functions, Walter Edwards, an American anthropologist, took the inside track by arranging to work at a wedding hall, which he calls the White Crane Palace. There he helped to plan and serve at countless weddings, each with its personal touches, but all orchestrated in a similar fashion so as to epitomize Japanese notions of marriage and family.




**From the book: Cutting the cake**

*. . . the director takes the knife, blade carefully wrapped in a linen napkin, and places the handle in the groom's hands, on which the bride lightly rests hers . . . he pulls off the napkin and brings it high over his head in one sweeping motion while stepping quickly backward. This is the cue for the emcee to announce the moment in a loud voice, prompting the guests to applaud. As the director steps back he turns a switch releasing hot water onto a piece of dry ice concealed inside the cylindrical cake stand, causing a thick cloud of vapor to envelop the cake's base. . . The bride and groom remain standing, sometimes frozen and sometimes managing a smile, with vapor flowing, cameras flashing, guests applauding, and the music continuing to play for a full minute. During this interval the guests' interest may flag, forcing the emcee to take up the slack with a request for another round of applause.* (p. 26)

The typical Japanese wedding is of relatively recent vintage: Japanese and Western readers alike will be surprised to learn that the Shinto nuptial ceremony itself is a product of the modern age. But like most things Japanese, it represents a complex amalgamation of numerous traditions—samurai etiquette, (the 3-3-9 *sake* exchange; the go-between), ancient Shinto prayer rituals (purification and offering), and Western tradition (the ring and wedding vows) (p. 105).

Edwards analyzes the wedding as a highly standardized commercialized performance event, replete with script, directors, emcee, and image "bites" every bit as stylized as the kabuki *mie*. The wedding cake shown to the guests is an inedible prop, its elaborate confectionary architecture created from rubber rather than flour and sugar. Even so, cutting into this cake (through a special slot in the uppermost tier) is for the participants a symbolic act. Edwards makes a convincing argument for understanding this popular ritual not as blind adherence to an alien Western tradition, but as rooted in the Japanese association of sweets with children and fertility; the cutting itself symbolizes the act of sexual intercourse. Like many other symbols, however, it has additional connotations, in this case of marital cooperation and harmony oriented to a shared goal.

Each chapter discusses specific elements of the nuptials, from courtship patterns, "arranged" versus "love" matches, the role of the go-between (*nakōdo*), the "candle ceremony," and other features unique to the Japanese wedding. The last three chapters are devoted to more general observations on Japanese marital ideals. The next-to-last chapter, entitled "Gender, Person, and Society," comprises the icing on this delectible cake: it is the most thoughtful, scholarly, yet eminently sensible discussion I have yet seen of Japanese assumptions about gender and gender roles. I use the term "scholarly" deliberately, in the finest sense of the word. While Edwards clearly admits to his own personal distaste for the sexism he sees embedded in Japanese gender norms, his analysis itself is free from diatribes or hidden political agendas which might muddy the waters. If, as Edwards suggest, we see Japanese gender roles in terms of assumptions about competence and incompetence, we can understand, if not agree with, the logic by which men are presumed helpless in the domestic arena and women are presumed equally helpless in business negotiations.

*Modern Japan Through Its Weddings* is one of those rare finds: a delightfully written study that illuminates both a fascinating subject and the society that created it. Alice should have had such a guide to Wonderland.

Ginny Skord is a professor Japanese language and literature, and a regular contributor to MANGAJIN.

# What's *EZ JapaneseWriter*?

## New Software Review

*by* Patricia O'Neill & Michael McCaskey

EZ JapaneseWriter, *Version 1.4, 1991. $1200. EJ Bilingual, Inc., 2463 Torrance Blvd., Suite #1, Torrance, CA 90501*
*Requirements: IBM AT or XT Compatible or PS/2 Model 25 or 30. 640K RAM, 3 Megabytes on hard disk. VGA monitor. Epson 24 pin printer or compatible, or HP Laserjet II, III, IIIP or compatible with 3 Megabytes of RAM. DOS 3.0 or higher. Expansion slot for installation of Kanji Board (included in software package).*

**If your work** involves a fairly high volume of English to Japanese translation, *EZ JapaneseWriter* may be an item for your "wish-list" this season. This software can provide smaller businesses with an alternative to using expensive outside translation services or investing in a full-scale machine translation system (which can quickly get into 6-figure amounts).

*EZ JapaneseWriter*, which also functions as a Japanese word processor, is designed to convert English text directly into Japanese on an American IBM compatible computer. Its dictionary contains more than 50,000 entries. The material is entered in English, and the Japanese output can be edited by a native speaker, before printing out the final version. *EZ JapaneseWriter* prints Japanese script on a laser printer superior in appearance to that produced by any of the other Japanese word processors we have worked with which are designed for use on American PCs.

One of the biggest advantages of a machine translation system is its dictionary feature: it saves human translators hours of look-up work. *EZ Japanese Writer*'s dictionary allows the addition of any specific terminology needed by your business, so the more the system is used, the more accurate and efficient the translated output becomes.

The user interface consists of two main screens and three basic windows. One is a screen split into two windows: you type English into the upper window, and the Japanese version appears in the lower window. The other is a single window screen which displays the original English sentences and their Japanese equivalents, one above the other, for comparison. It is possible to print the contents of any one of these windows out separately at any point in the process.

The American distributor, EJ Bilingual Inc., strongly suggests in the accompanying manual that the user should avoid long and complicated English sentences, which are likely to be turned into garbled or unintelligible Japanese. In our experience, if the user inputs clear, short and simple sentences in English, the results in Japanese are clear and intelligible, though not necessarily idiomatic.

When you use English words with multiple meanings, such as "get" or "take," you may be asked to select the exact meaning you have in mind before you press Return and move on to your next sentence. Once you have all these exact meanings correctly selected as document defaults, and all the special terminology that is going to appear in your document entered in the user dictionary, you can try typing in the remainder of the document and having the system render it all into Japanese automatically. This feature is a definite time-saver.

While the Japanese text produced by *EZ JapaneseWriter* generally requires further editing and polishing, the results are very impressive when you consider that this is the first product of its kind available for the PC in the United States. It has been on the market here since February, and there are continuous improvements, upgrades and supplements to the manual, most of which are sent to users at no additional cost.

We decided to try using some material from MANGAJIN itself to check out *EZ JapaneseWriter*, and we selected "The *Kaigi*," a recent *What's Michael* episode (No. 9, p. 39-47). This episode is a parody of a business meeting, so the content seemed well suited to this software. We entered the English translation appearing in MANGAJIN into *EZ Japanese Writer* to see how closely the output would match the original Japanese as spoken by Michael's boss. Here are some examples.

**"Sales of our company's products are dropping day by day!"** was rendered by the software as:

私たちの会社の製品のセールスは日毎に下落している.
*Watashitachi no kaisha no seihin no sērusu wa higoto ni geraku shite-iru.*

The original Japanese line was:
我が社の製品の売り上げは日に日に落ちている.
*Wa-ga-sha no seihin no uriage wa hi ni hi ni ochite-iru*

**"Our company is now in a crisis!"** became:

私たちの会社は今危機にある.
*Watashitachi no kaisha wa ima kiki ni aru.*

The original Japanese version was:
我が社は今ピンチなんだぞ.
*Wa-ga-sha wa ima pinchi nan da zo!*

In the two examples above, the *EZ JapaneseWriter* output was certainly sufficient to communicate the "intent" of the English, but colloquialisms such as *Wa-ga-sha* (vs. *Watashitachi no kaisha*), or *pinchi* (vs. *kiki*), rarely make it across the linguistic border in either direction.

The following sentence was obviously a little too much for *EZ JapaneseWriter*. One problem was that it translated "think" as *omou* ("think," as in "have an opinion"), rather than *kangaeru* ("think," as in "cogitate").

**"In any case, think seriously about what we should do to increase sales!"** became:

私たちすべきであるセールスを増大させることが真面目にいずれにせよ、おもう
*Watashitachi subeki de aru sērusu o zōdai saseru koto ga majime ni izure ni seyo, omou*

The original Japanese was:
とにかく売り上げをのばすにはどうしたらいいか, 真剣に考えるんだ!!
*Tonikaku, uriage o nobasu ni wa dō shitara ii ka, shinken ni kangaeru n da!!*

*(continued next page)*

**To be fair** to the software, we've also included some standard business sentences as translated by *EZ JapaneseWriter* (with no human post-editing). These were done using a higher politeness setting than the dialog from *Michael*.

**"The rate of interest of the loan is 5.75%."** was translated as:
ローン (貸出) の利息率は5.75パーセントであります。
*Rōn (kashidashi) no risoku wa 5.75 pāsento de arimasu.*

- This is the higher "politeness setting." The lower setting would simply give *aru* instead of *arimasu*.

**"There is a 10% rebate for this product."**
この製品に対して10パーセントリベート(割戻し)があります。
*Kono seihin ni taishite 10 pāsento ribēto (warimodoshi) ga arimasu.*

**"The bonds will mature in ten years."**
社債は10年間のうちに満期となります。
*Shasai wa 10 nen-kan no uchi ni manki to narimasu.*

- *EZ JapaneseWriter* translated "in" as のうちに(*no uchi ni*), which is more like "within/in the course of." This could actually suggest that the bonds would mature sometime during the ten year period, rather than at the end.

**"The auto industry's exports broke all records in the first quarter of this year."**
自動車産業の輸出は今年の第1四半期間 のうちにすべてのレコードを破りました。
*Jidōsha sangyō no yushutsu wa kotoshino dai 1 shihan kikan no uchi ni subete no rekōdo o yaburimashta.*

- There's that pesky "in" again. Using のうちに(*no uchi ni*) here makes it sound like all records were broken while the first quarter was still in progress.

**"Price is determined by the interaction of supply and demand."**
価格は需要供給の相互用によって決定されます。
*Kakaku wa juyō kyōkyūno sōgoyō ni yotte kettei saremasu.*

**"Foreign demand is continuing to weaken."**
外需は弱まることを続けています。
*Gaiju wa yowamaru koto o tsuzukete-imasu.*

- Pretty weird Japanese, but it would probably be understandable to a sympathetic Japanese reader.

**"Retail sales of computers have increased substantially."**
コンピュータのセールスを小売りする実質的に増大しました。
*Konpyūta no sērusu o kouri suru jisshitsu-teki ni zōdai shimashita.*

- The Japanese reader would need ESP to figure out what this sentence was trying to communicate. One problem is that the software apparently thought "retail" was a verb *( kouri suru)* rather than an adjective.

$1,200 may be a little pricey for an individual, but considering the cost of human translators (or even semi-human translators), *EZ JapaneseWriter* could be a good investment for a small business. Even professional translators will appreciate its dictionary look-up feature. Although the output does require some post-editing, this software has the potential to be a valuable tool for communicating with Japan.

Patricia O'Neill is a graduate fellow in computational linguistics; Michael McCaskey is chairman of the department of Chinese & Japanese at Georgetown University.

## Kanji Guess:
Software for students of kanji

*by* David Cowhig

*Kanji Guess 1.0, from KiCompWare*
*1812 N. Erb Street, Appleton, WI 54920; $30 (shareware)*

**Kanji Guess,** a new shareware flashcard-type kanji and kana study program from MOKE author Mark Edwards, is a technical, economic, and academic breakthrough for students of Japanese with IBM PCs. Kanji Guess 1.0 runs on an IBM PC with EGA, VGA, or Hercules graphics. CGA is not supported. The Borland video drivers are built into the Kanji Guess executable file for the sake of simplicity. You can set the configuration file so that Kanji Guess will come up in your favorite colors.

Kanji Guess accepts any file of kanji characters (up to 100 entries) entered in MOKE dictionary format. It is a very helpful and fun adaptation of several study games and flashcard study methods into computer form. *(continued on page 29)*

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BSEE with Japanese interest seeking job in video game or computer field (soft/hardware). Russ Perry, 5970 Scott St., Omro, WI 54963 (414-685-6187)

American filmmaker/video producer, speaks Japanese, seeks job in film, commercials, TV production in LA or Japan. Scott Berray, 3116 Colony Lane, Plymouth Meeting, PA 19462, (215-825-0395)

SUNY-Binghamton graduate, BS Industrial Technology/Computer Science, 7 years experience in computer programming and technical writing, Japanese ability, seeks employment in Japan. Roger M. Rosewall, 16 Munn St., Montclair, NJ 07042 (201-509-7854)

American international trade specialist seeking position with Japan-based company. Also consider teaching American Business/English. Contact Roberto Bortone, 711 Fair Oaks Ave., #189, South Pasedena, CA 91030, Fax: 818-799-9448

University of Wisconsin-Madison graduate, MBA, fluent Chinese & Japanese, seeking a position in international business field. Please contact Jian, 2404 Stevens Crk. Blvd., San Jose, CA 95128 (408-929-7957)

## Miscellaneous

Am selling collection of Japanese tapes, foreign films (subtitled), domestic films, animation, music, BGV, adult: send SASE to Gerald Hering, Box 164211, Miami, FL 33116

Wanted: anyone who attended AnimeCon '91 and photographed the Dirty Pair from Los Angeles please contact: Lisa Nelson (Kei), 416 Eton Dr., Burbank, CA 91504. Thanks.

Want a copy of MANGAJIN Vol. 1 No. 1, contact Edward Davison, 1418 Richmond Ave., #3020, Houston, TX 77006 (713-520-1882)

Interested in reading Osamu Tezuka's comics, "Ribon no Kishi" ("Princess Knight") especially wanted. I'll generously reward any help. Gabriel Perez-ayala Huertas. C/Dr. Fleming No. 50.28036 Madrid, Spain

Video game fan seeking help compiling lists of Japanese games esp. for Atari 2600, other pre-Famicon sys. English best, Japanese OK. Russ Perry, 5970 Scott St., Omro, WI 54963

I would like to buy (or borrow) issues 1-4 of MANGAJIN. Rick Heizman, 1440 15th Ave., San Francisco, CA 94122 (415-731-7425)

Interested in seeing more Japanese animation. Send list. Anthony Gallo, 254 Bay 43rd St., Brooklyn, NY 11214

Desperately seeking fans of Hoike Yasuko, especially Eroica. Willing to trade or buy books, merchandise, artwork. Colette Bolech, 20109 Chavoya Dr., Cupertino, CA 95014

Seeking amateur and professional manga artists for information on how to break into the Japanese manga market. Steve Finken, 1248 W. Sunset Dr., Rogers, AR 72756

Anime fan seeks other collectors to buy/sell/trade Japanese animation and Am. animation and soundtracks. Send list to: Criss DeRose, 4447 Ocean View #3, Montrose, CA 91020

Wanted: Robotech/Macross, anything you'll sell to a fan. I'll help you get things from Japan. Write to: Mike Chavez, 3 Kaguraso Osato 12-4, Koshigaya-shi, 343 Saitama, Japan

## Clubs

New LUM/Comedy manga APA club seeks Japanese and American membersSend SASE or 2 IRCs to Aaron Reed, 23 Mystic St., Brockton, MA 02402. Join this fanzine now!

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Do you like live action like Ultraman and Kamen Raidah? Join Monster Attack Team: Serious international and American fans welcome. Write: Monster Attack Team, 3904 Rochelle, Dallas, TX 75220-1814 USA

## Pen Pals

American male, 34 (filmmaker, photographer) seeks Japanese female friends (22-32). Lived in Japan 7 yrs., speaks Japanese, needs furigana to read. Scott Berray, 3116 Colony Lane, Plymouth Meeting, PA, 19462

Computer professional, 28, new to Seattle, seeks to meet kind and sincere Japanese girl. Please write Joe, 8745 Greenwood Ave. N, #405, Seattle, WA 98103

Japanese female college student, 21, seeks English speaking pen-pals who are interested in Japanese language and culture. Write to: Sachie Hayashi, 1-14-8-1003, Shimomae, Toda-shi, Tokyo, 180, Japan

American, 29, suffers from dire love/hate relationship with Japanese culture. Seeks pen pal in English from any country for long philosophical ramblings. Claire Petersky, 16809 NE 16th Place, Bellevue, WA, 98008

Japanese female, 22, my hobbies: reading, music, shodo. Of course I like to write letters. Write in Japanese. Miyuki Sugimoto, 103 City-helm-kumegawa, 3-27-2 Kumegawa-cho, Higashimurayama-shi, Tokyo 189, Japan

## Pen Pals (cont'd)

Anime addicted college student seeks pen pals from anywhere interested in anime/manga/Japanese pop, rock, Japan in general. Jason Harvey, 903 Orrin Street, Akron, OH 44320

Japanese female, 18, seeks worldwide pen pals interested in Japanese language, culture. I major in English. Write in Japanese/English. Jun Kojima, 1-8-25, Higashiyamacho, Kasugai-chi, Aichi, Japan

Midori Ito fan wants Ito fans in Japan to correspond with, male or female, 20's and 30's. Karen Myatt, 330 Rockport Road, Janesville, WI 53545-5210

American professional, age 38, Japanese 101 student, looking for pen pals with similar interests in Japanese culture and language. Please write: Harold Glen, P.O. Box 326, Westerville, OH 43081

Japanese male, 47, wants to trade old books, comics, videos and teach/learn Japanese/English with anybody interested in Japanese. Masao Mori, 1-10-23 Motomachi, Tsujidou, Fujisawa-shi, 251, Japan

Want to hear from male & female pen pals from the US and worldwide interested in Chinese & Japanese and military history. Scott Chao, 674 Hinsdale St., Brooklyn, NY 11207

Love to hear from Patariro fans to trade animation video tapes. Write in Japanese or English: The Dennis Family, Apt. 101 Allgo Grato, 1-4-37 Hanaten Higashi, Osaka 538 Japan

Californian male w/moderate Japanese skills addicted to reading/writing/learning seeks correspondence with anyone interested in anime-manga scene. Must have sense of humor. D.S. Hudson, 14191 Springdale #2, Westminster, CA 92683

I'm 22, raised in San Diego, living in Japan, and would like to befriend Japanese and others who like anime. Mike Chavez, 3 Kaguraso Osato 12-4, Koshigaya-shi 343, Saitama, Japan or call 0489-79-1930

Wanted: Male or female Japanese pen pal interested in SFX Heroes (Kamen Rider, Jetman, etc.), Pro-wrestling and manga for trades or just correspondence. Frank Strom, 81 Sargent St., Revere, MA 02151

33 year old American golf professional seeking correspondence with Japanese ladies who enjoy golf and can help to understand the language and people. #5 Grand Master, Monarch Beach, CA 92677

Looking for Japanese pen pals. I speak Spanish (Ole!), English and I'm learning Japanese. I'm 18. Gabriel Perez-ayala Huertas. C/Dr. Fleming No. 50, 28036 Madrid, Spain

Japanese female seeks pen pals who are interested in anime, manga. Especially females and Canadians wanted. Mika Morii, 7-Gō, 1-18-8 Chihaya Toshima, Tokyo 171 Japan

Japanese female 27 (graphic designer, office worker) seeks male friends (25-34 yrs. old) by Japanese, English. Interests are travel, art, language, cooking and British rock music (ex-James, Morrissey, etc.) Please contact Tomoko Matsuda, 6-9-12, Nishi-Tomigaoka, Nara City, 631, Japan

Seeking female anime/manga pen pals from Japan (who write in English) for fun, ages 20 years and up. Help in getting pen pals greatly appreciated. Steve Finken, 1248 W. Sunset Dr., Rogers, AR 72756

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Male college student, 21, seeks female pen pal in Japan to discuss anime or music. Write in English to J. Faustino, 8677 Kinloch, Dearborn Hts., MI 48127

Business-oriented guy, 26, seeks true, innocent, well-versed, noble-hearted girlfriend to share beautiful, successful life. Schawn Azizul-Ghafoor, 3-6-15-202, Sugamo, Toshima-ku, Tokyo 270 Japan or call 03-3940-2524


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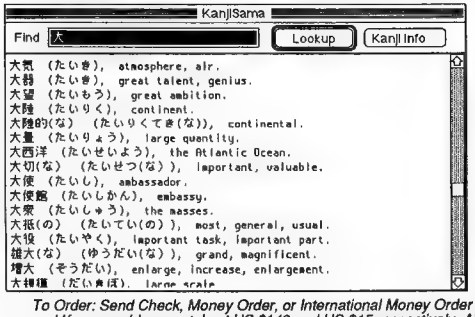


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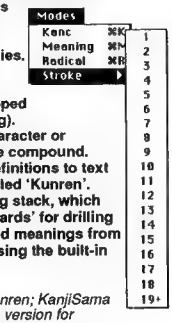


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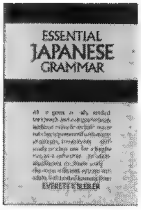


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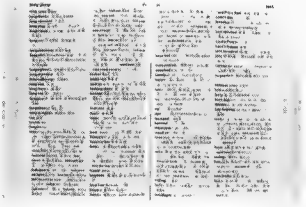

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